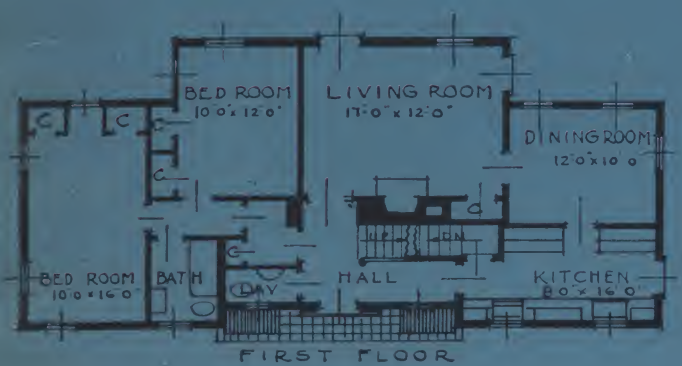
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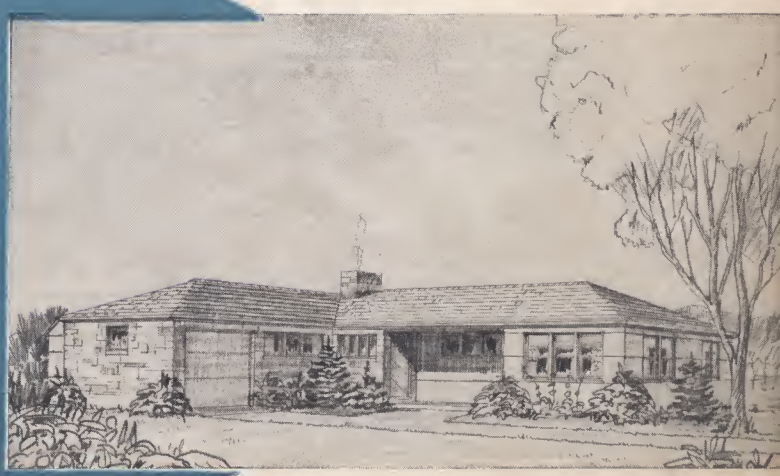
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Foreword

Home building is an American tradition. Each family, whether it consists of a newly married couple or an established family, dreams of owning its own home. Tastes and ideas, of course, vary according to circumstances, but the basic idea of shelter, security and pride in home ownership is fundamental and enduring. The homes presented in this volume are designed for the average American family, of average income and taste.

The building of a home is perhaps the greatest achievement experienced by the average American family and this venture should, therefore, be carefully considered and planned in advance, because once under way it is too late for changes. Especially is it important, in these days of high cost, to be absolutely certain about what is definitely required in the way of minimum accommodation and whether certain extra luxuries may be indulged in.

We have endeavored in this volume, after careful consideration, to present such vital information as we have found necessary, to guide the inexperienced, potential home builder. All designs presented herein can be built as shown. We have adhered to the basic principle of simple, livable plans without wasteful construction; and complete working drawings containing all necessary construction details are available for actual bona fide cost-estimating purposes. All houses are planned for economy of construction with standard materials available anywhere.

In purchasing this book, you have bought a preview of the complete working drawings, and specifications needed to build any of the houses illustrated. No two designs are alike, each having been adapted to a different taste and budget.

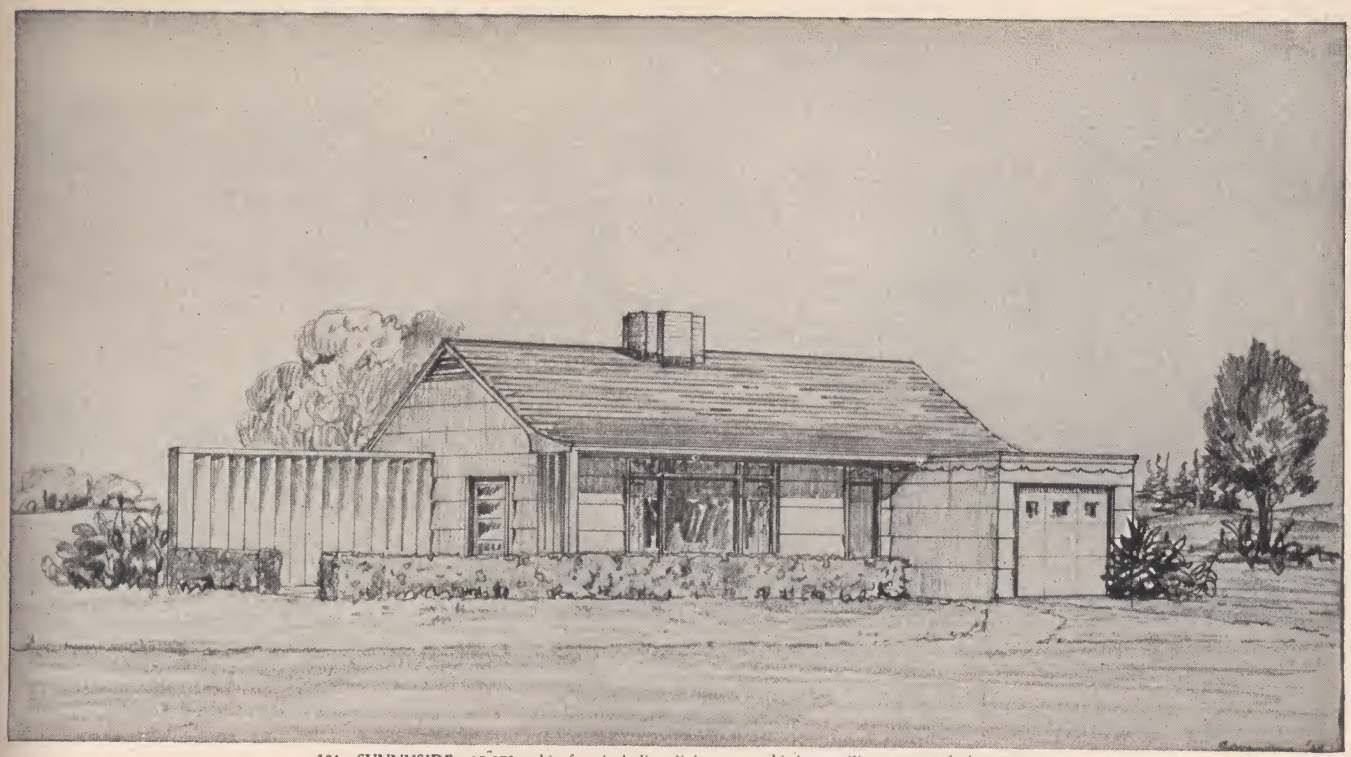
A complete set of plans is available for fifteen dollars a set, and includes:

Blueprints on the scale of one quarter inch to the foot (universally used by architects and builders) of every floor; elevations; and details on a larger scale of special items such as fireplaces and built-in features, with specifications incorporated.

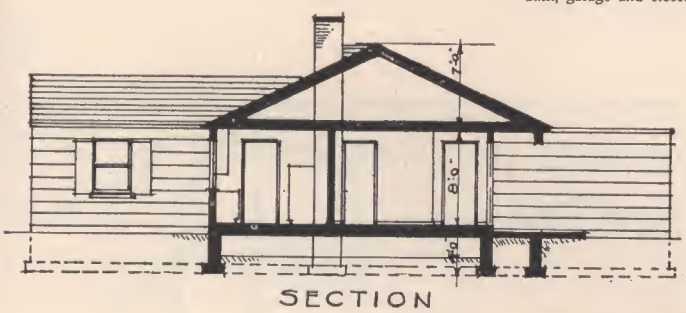
Duplicate set of blueprints, five dollars.

Each individual house design has been given a number and name for convenience in ordering.

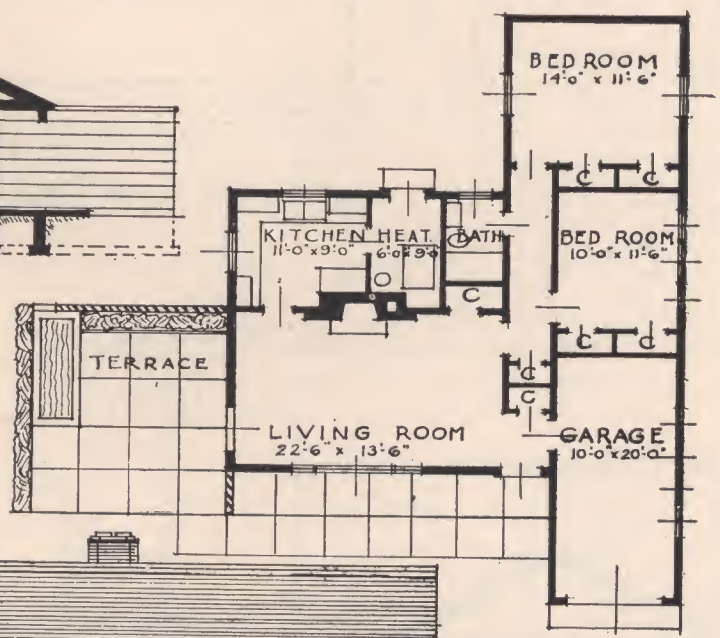
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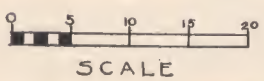


301 SUNNYSIDE—19,073 cubic feet including living room, kitchen, utility room, 2 bedrooms, bath, garage and closets.



For cost of house see page 16

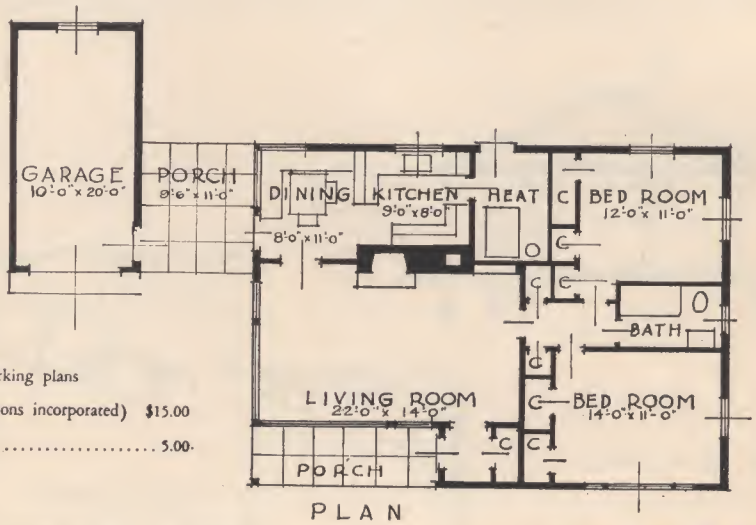




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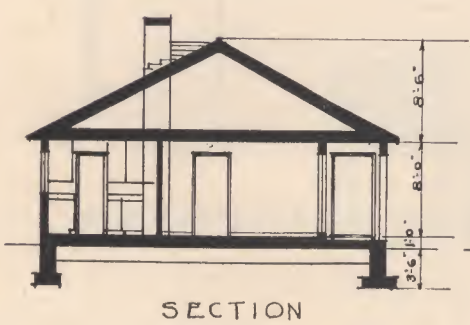
302 BREEZYWAY—20,659 cubic feet including living room, kitchen, dining room, utility room, 2 bedrooms, bath, garage, porch and closets.



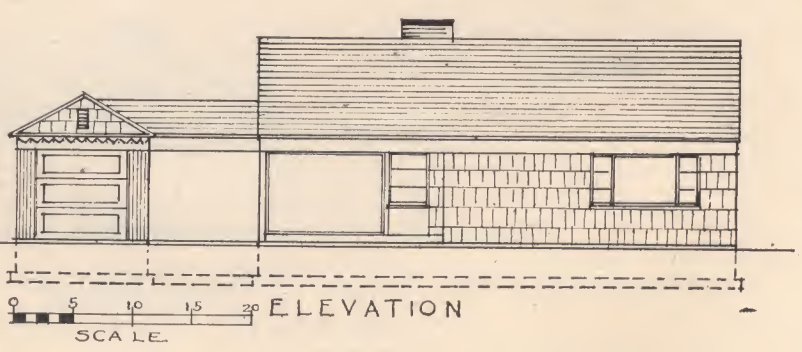
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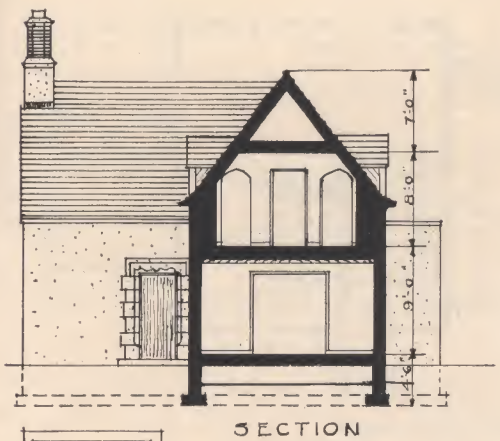
SECTION



ELEVATION



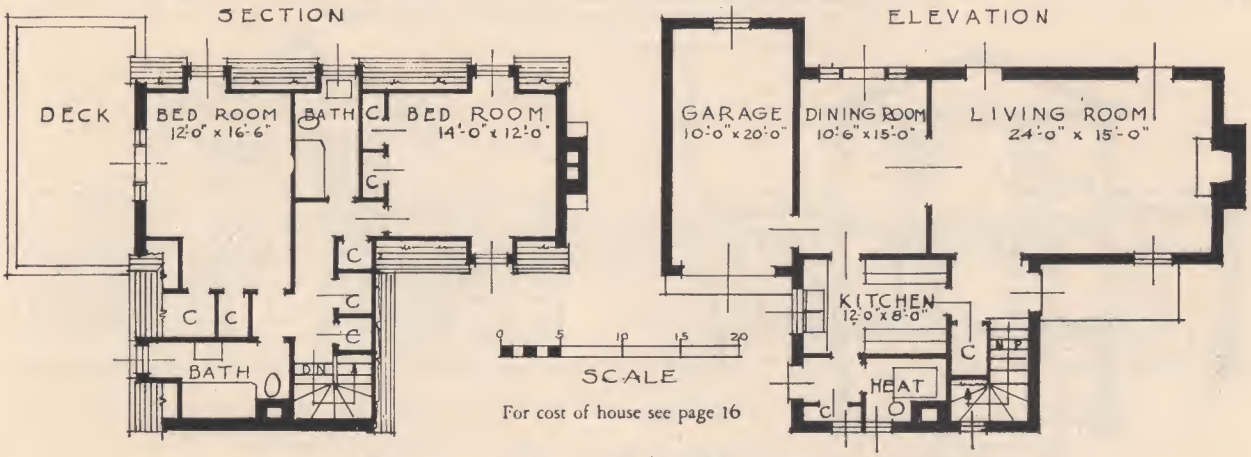
303 COTSWOLD—23,313 cubic feet including living room, dining room, kitchen, utility room, garage, 2 bedrooms, 2 baths and closets.



SECTION

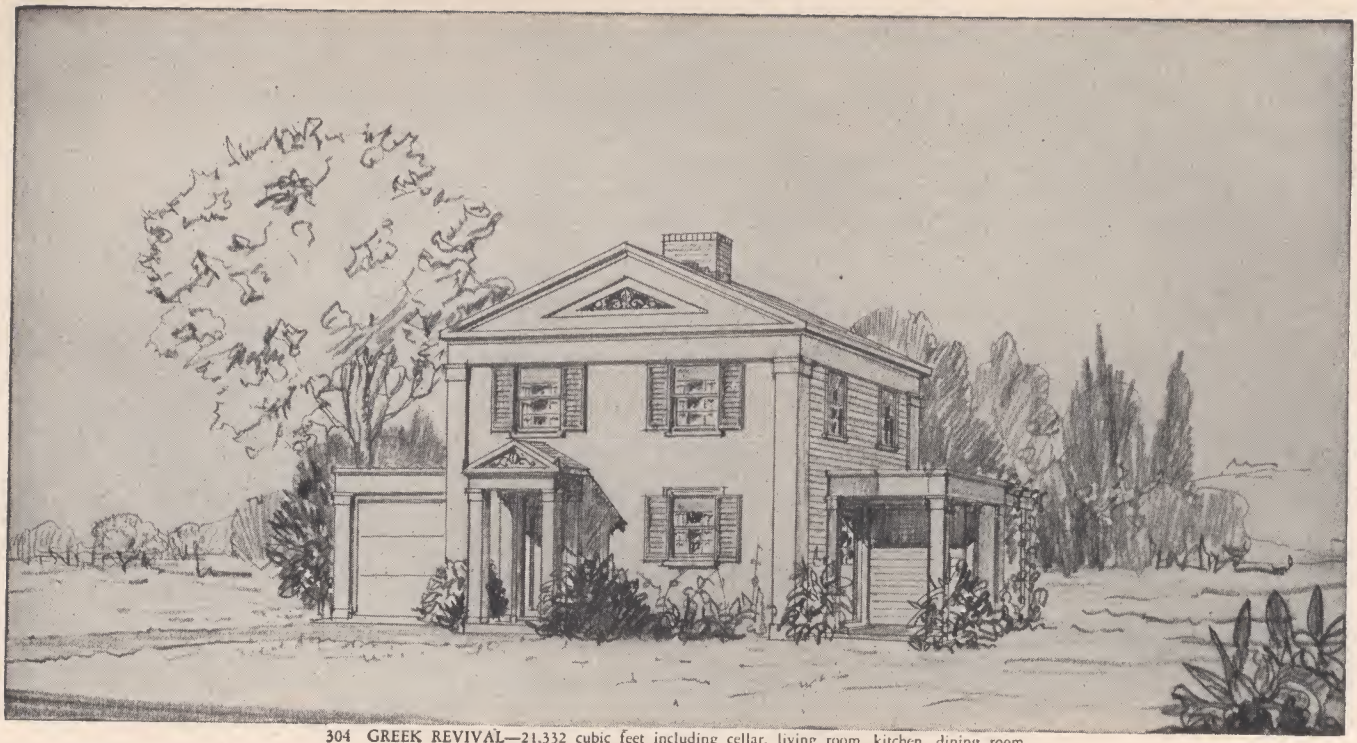


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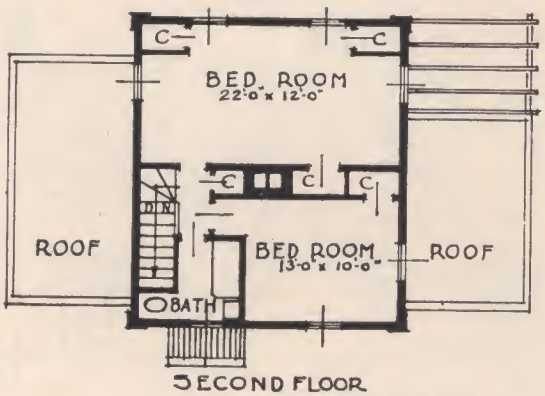


For cost of house see page 16

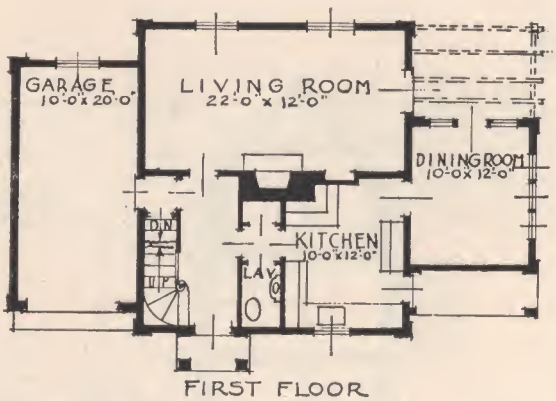
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304 GREEK REVIVAL—21,332 cubic feet including cellar, living room, kitchen, dining room, garage, lavatory, 2 bedrooms, bath and closets.



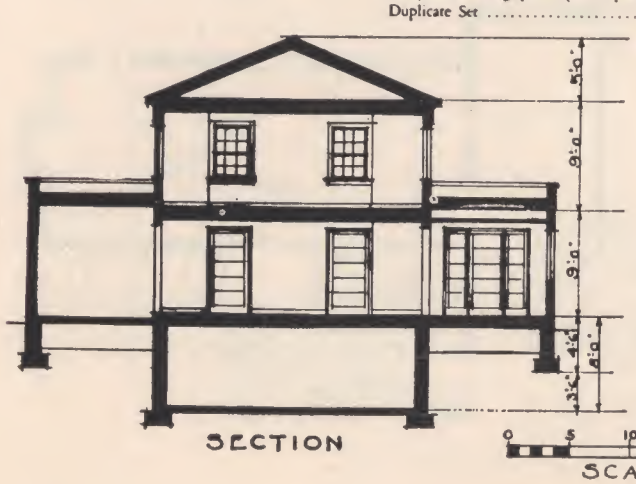
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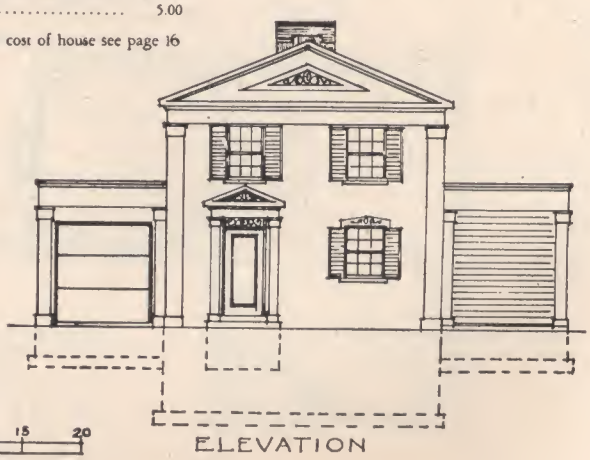
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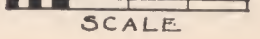
For cost of house see page 16



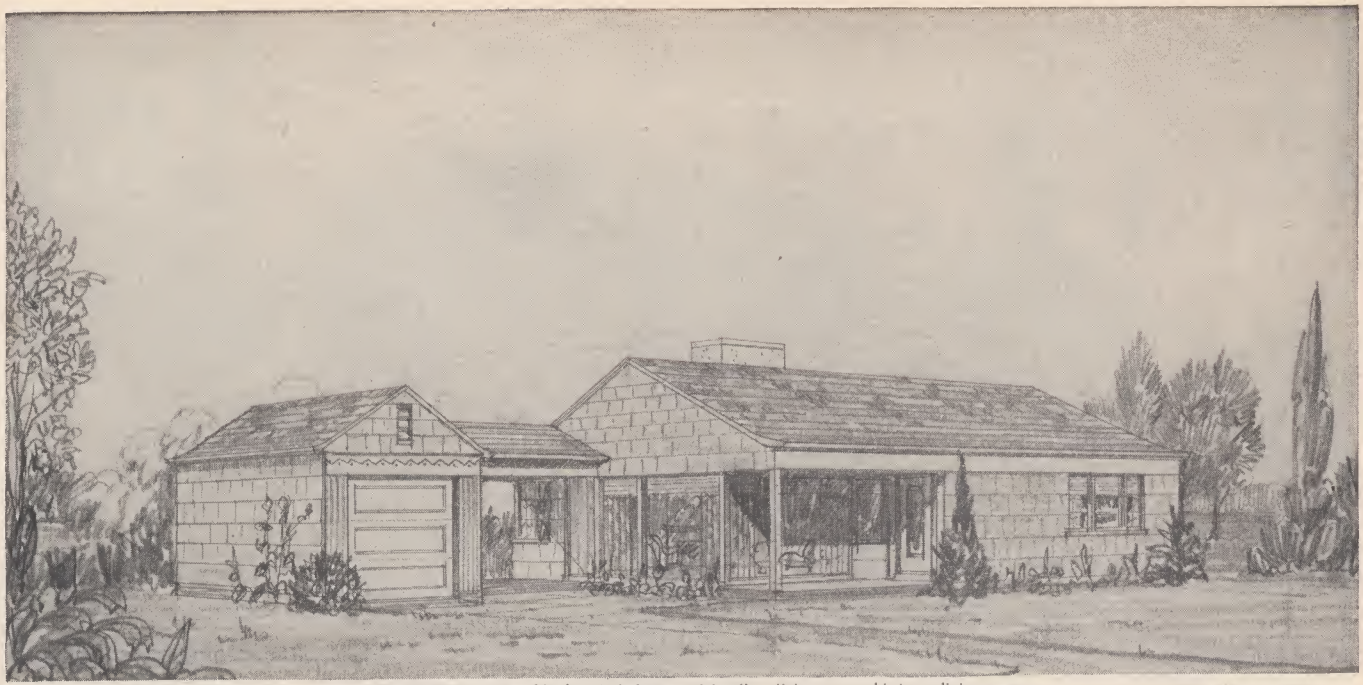
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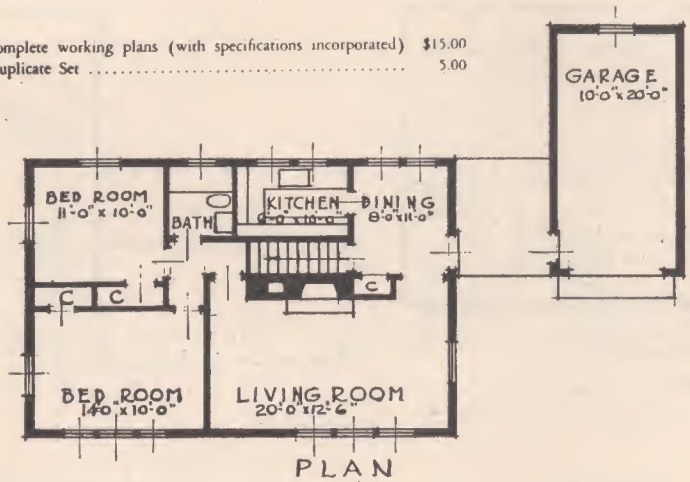


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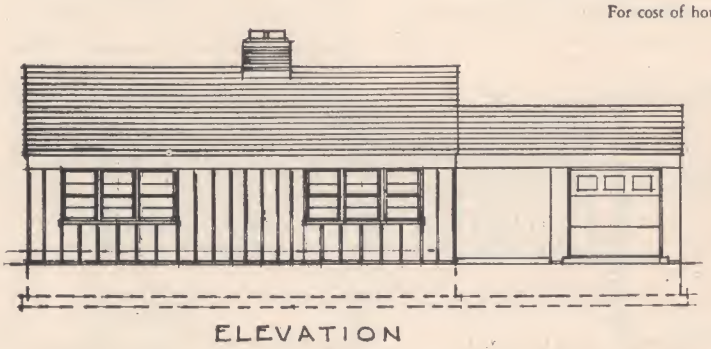
305 MEADOW—19,338 cubic feet including partial cellar, living room, kitchen, dining room, 2 bedrooms, bath, garage and closets.

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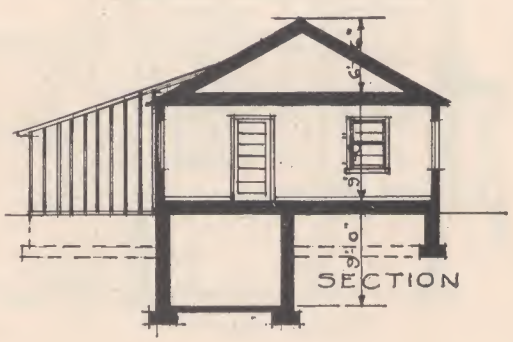


PLAN

For cost of house see page 16



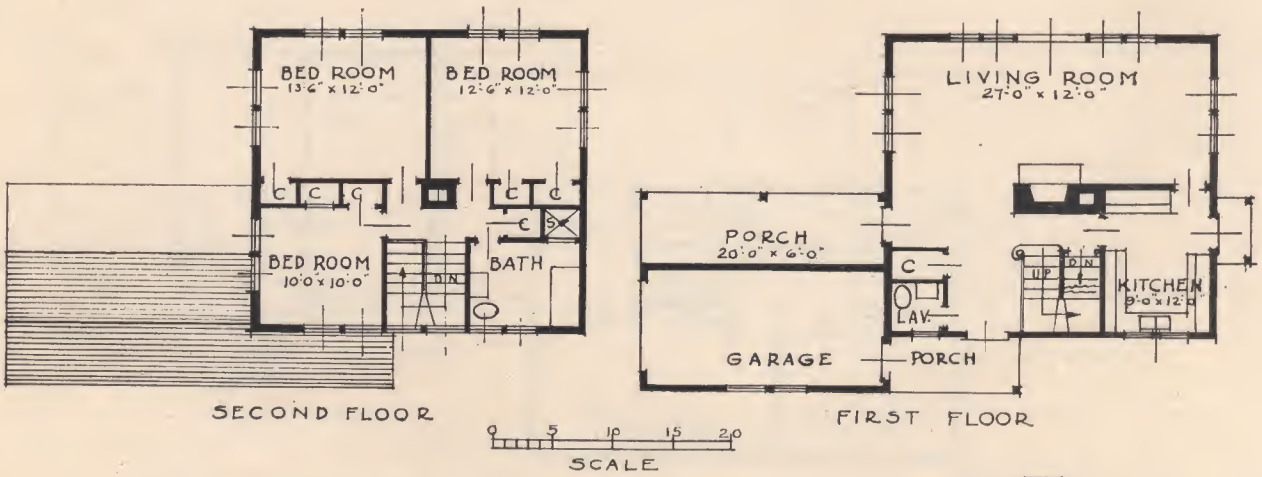
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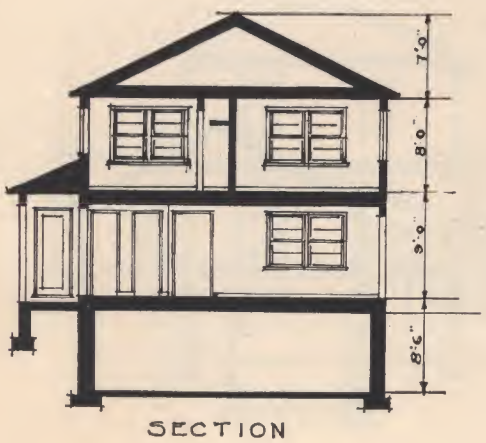


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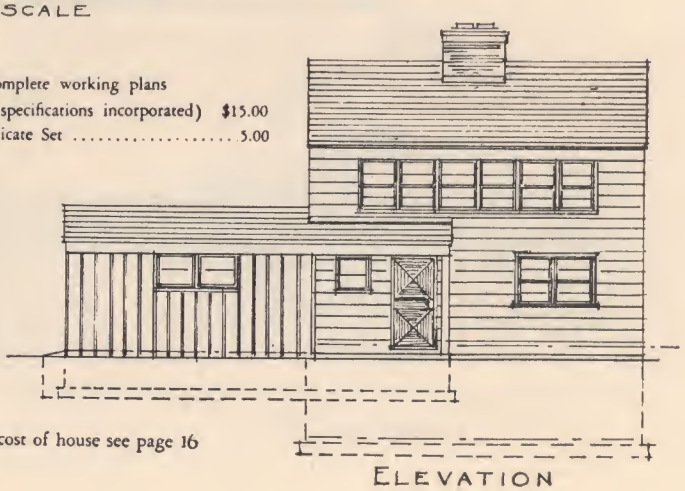


306 GORHAM—23,400 cubic feet including full cellar, living room, kitchen, lavatory, garage, 3 bedrooms, bath, porch and closets.





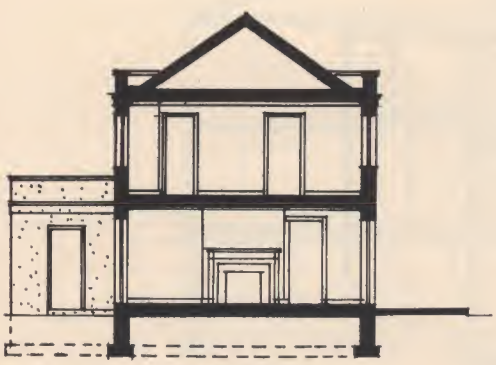
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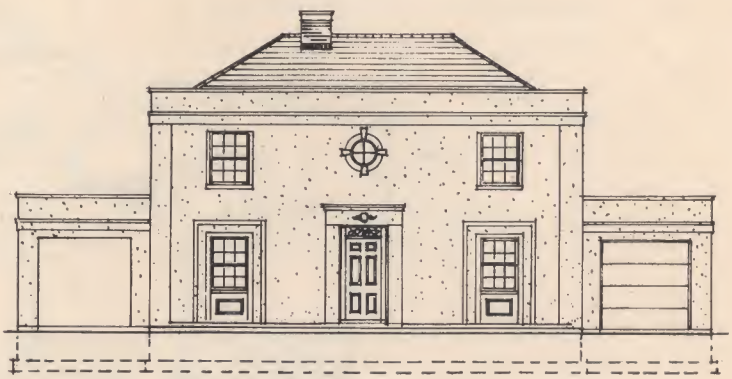
For cost of house see page 16



307 REGENCY—29,431 cubic feet including living room, dining room, kitchen, utility room garage, 2 bedrooms, 2 baths, porch and closets.



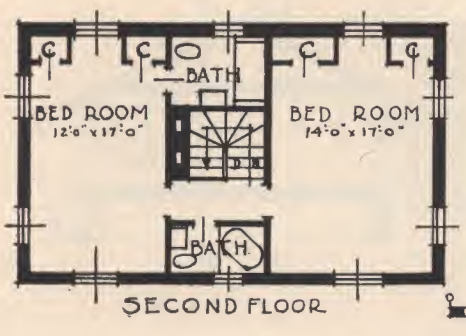
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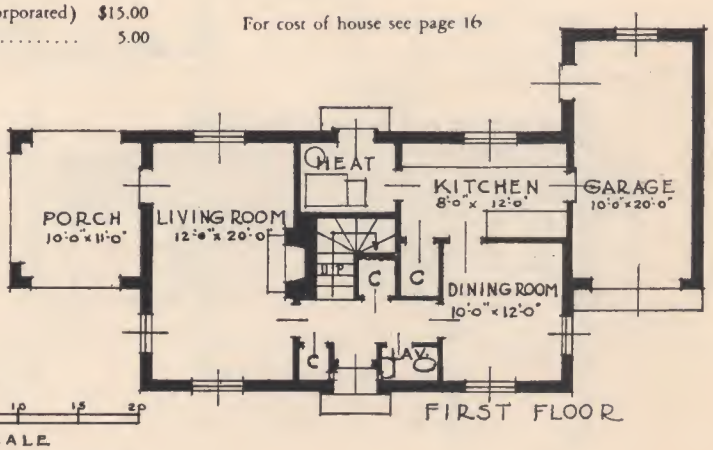
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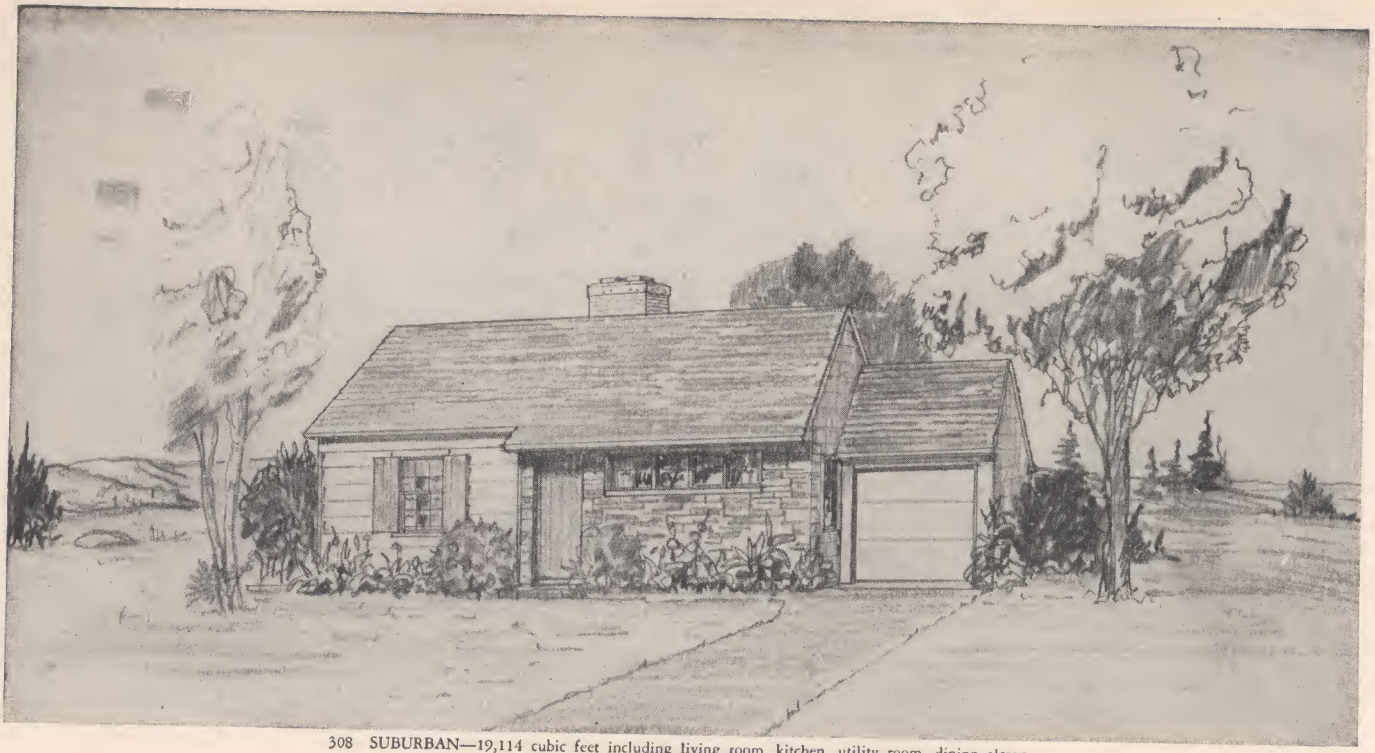


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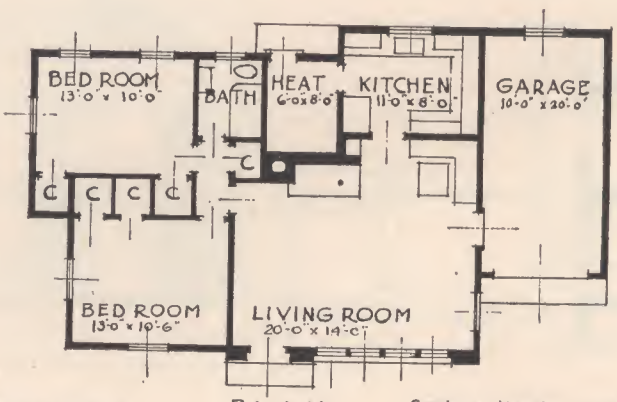


FIRST FLOOR

SCALE



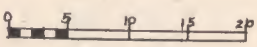
308 SUBURBAN—19,114 cubic feet including living room, kitchen, utility room, dining alcove, garage, 2 bedrooms, bath and closets.



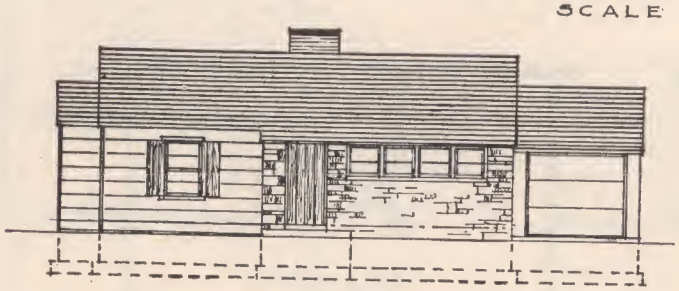
PLAN

For cost of house see page 16

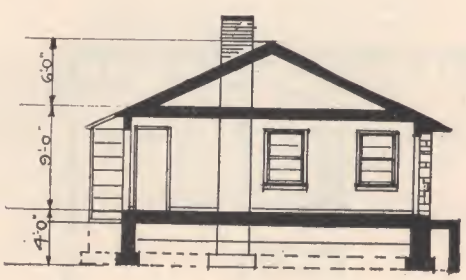
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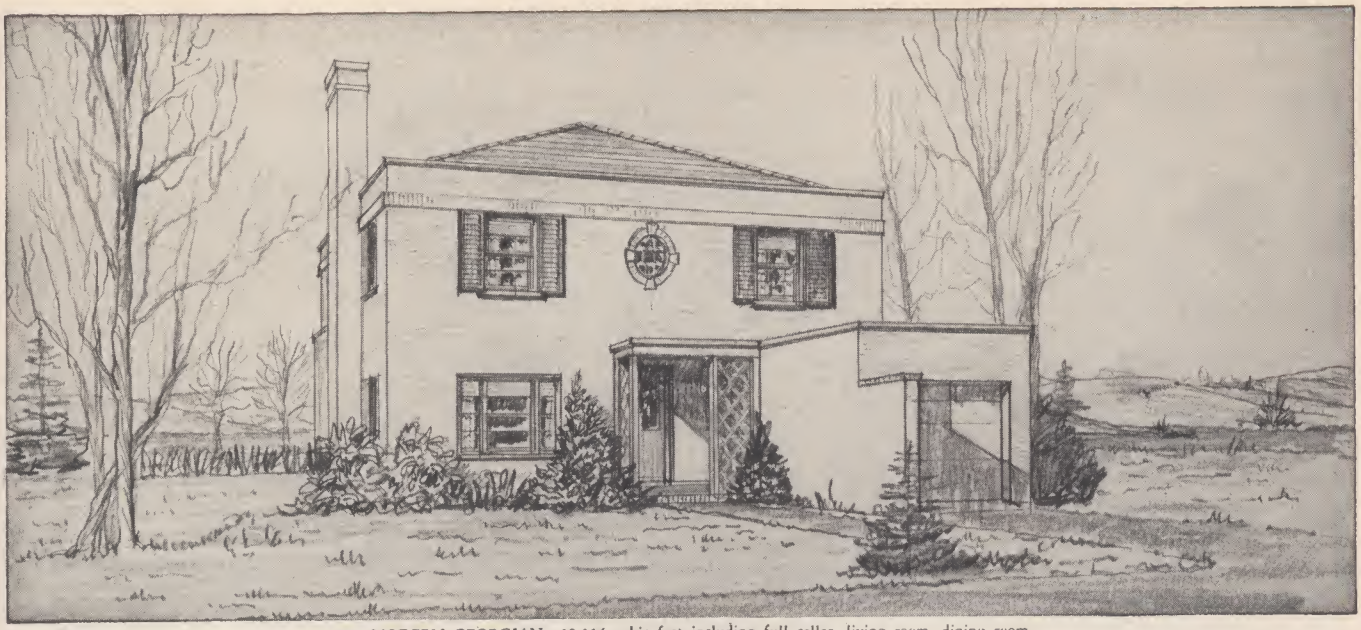
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ELEVATION

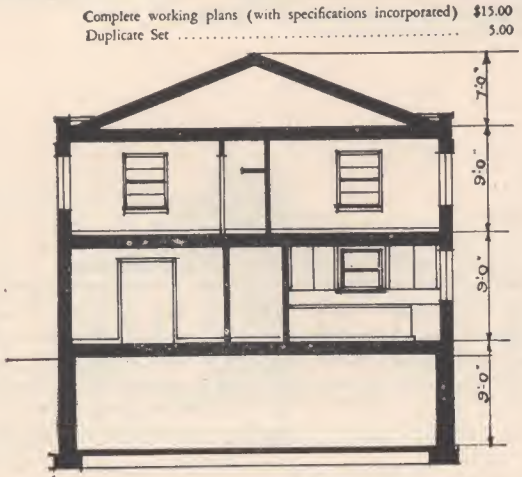


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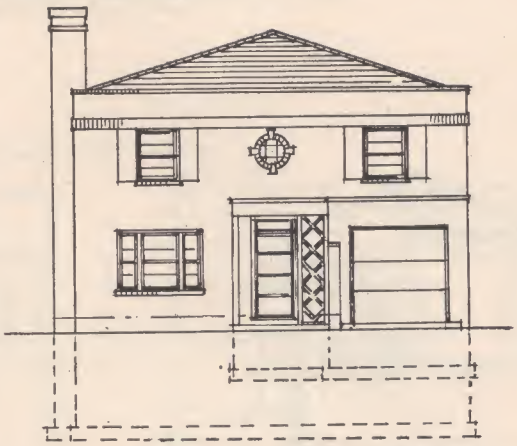


309 MODERN GEORGIAN—19,114 cubic feet including full cellar, living room, dining room, kitchen, pantry, lavatory, garage, 4 bedrooms, 2 baths, closets.

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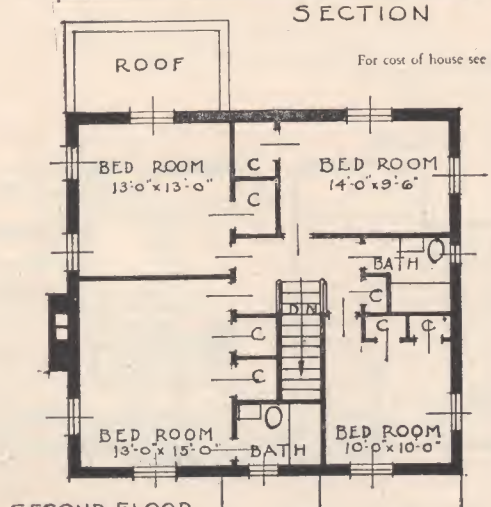


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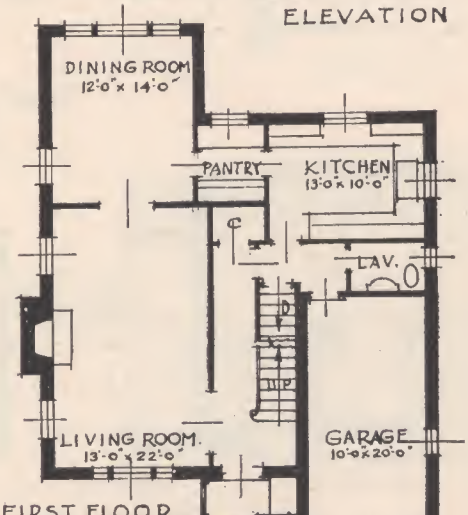


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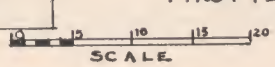
For cost of house see page 16



SECOND FLOOR.



FIRST FLOOR.

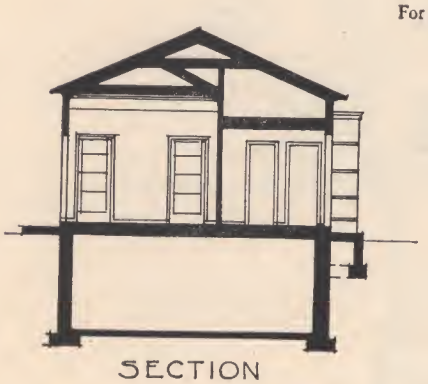


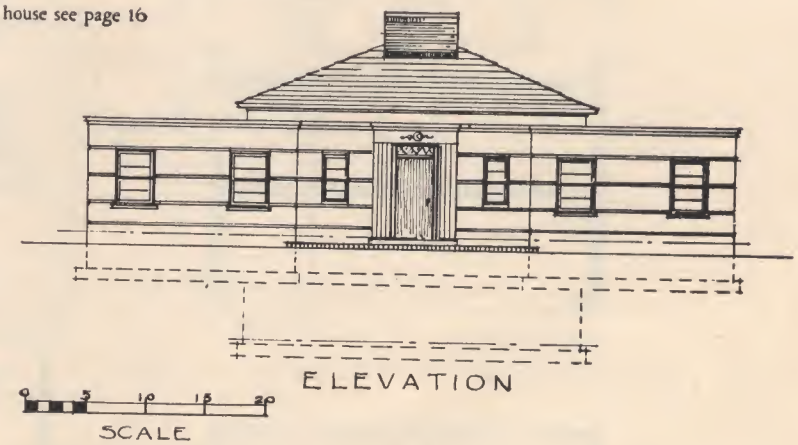
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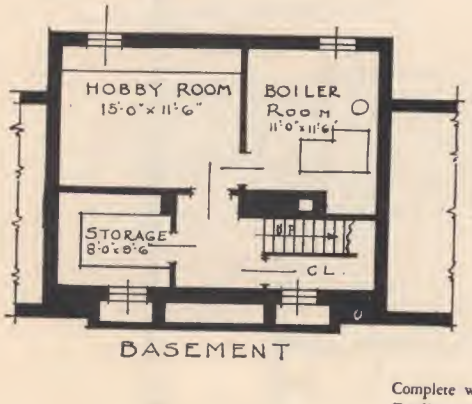


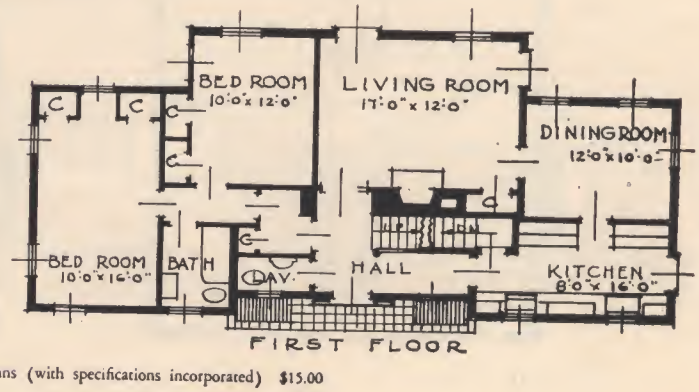
310 NORTHWESTERN—20,574 cubic feet including cellar, living room, dining room, kitchen, lavatory, bath, 2 bedrooms, hobby room, garage and closets.

For cost of house see page 16





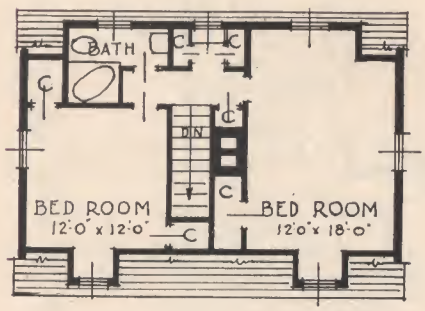




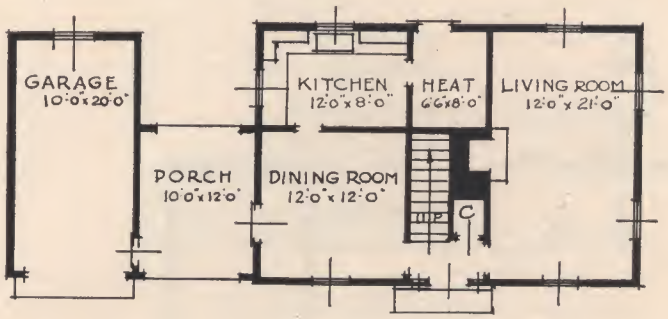
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Duplicate Set 5.00



311 IPSWICH—22,298 cubic feet including living room, dining room, kitchen, utility room, porch, garage, 2 bedrooms, bath and closets.

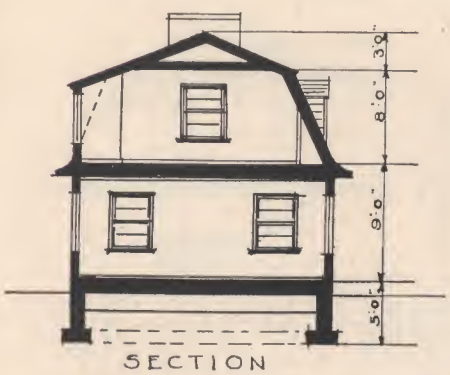


SECOND FLOOR

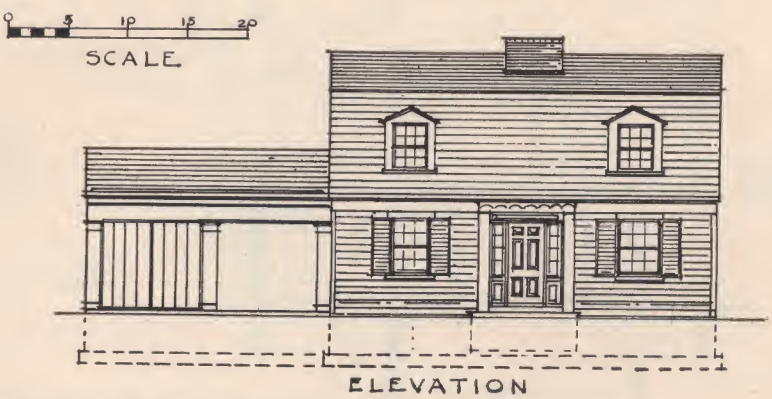


FIRST FLOOR

For cost of house see page 16



SECTION

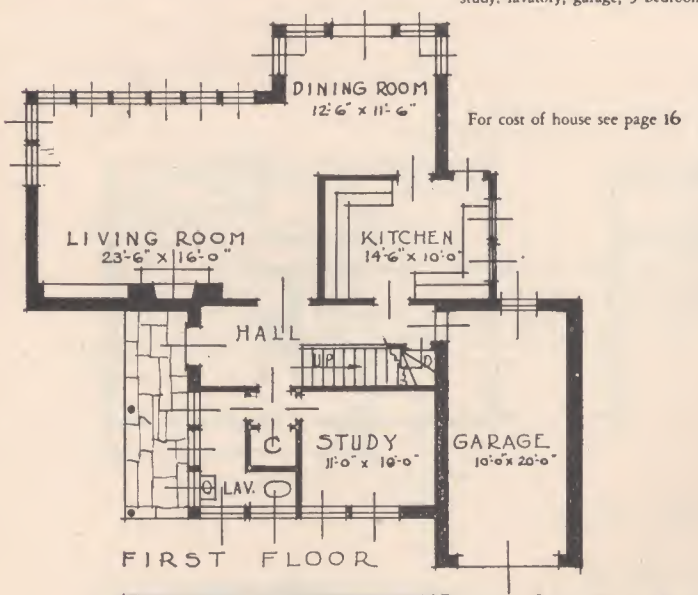


ELEVATION

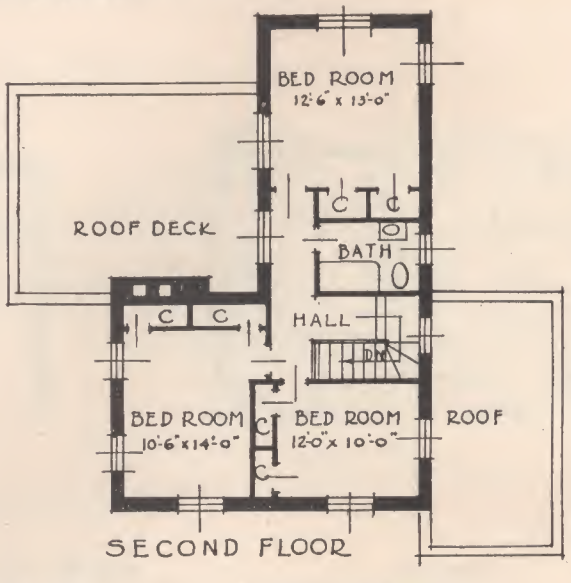
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

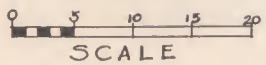


312 PORTLAND—28,000 cubic feet including full cellar, living room, dining room, kitchen, study, lavatory, garage, 3 bedrooms, bath and closets.

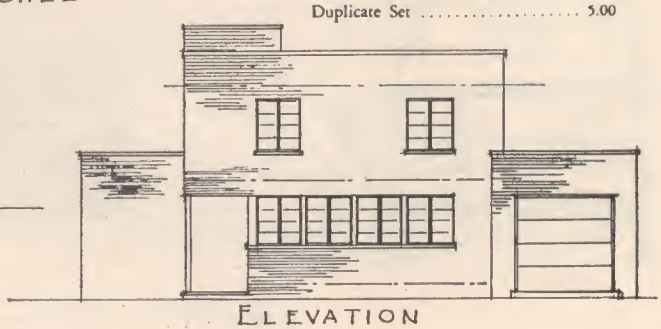


For cost of house see page 16



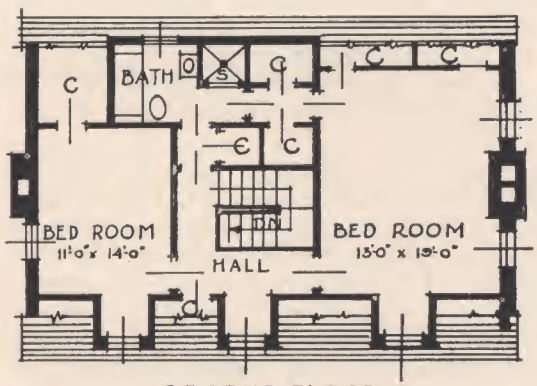


Complete working plans
(with specifications incorporated) $15.00
Duplicate Set 5.00

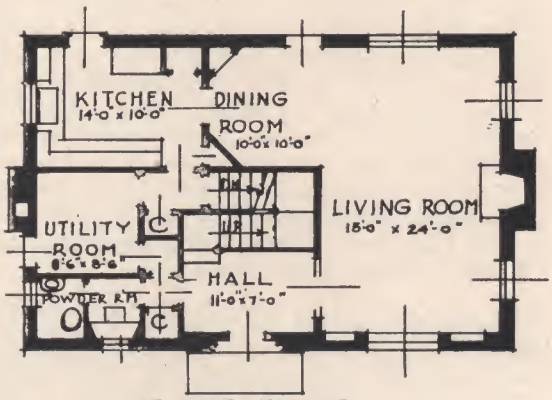




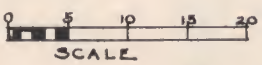
313 ERIN—26,568 cubic feet including living room, dining room, powder room, utility room, kitchen, 2 bedrooms, bath and closets.



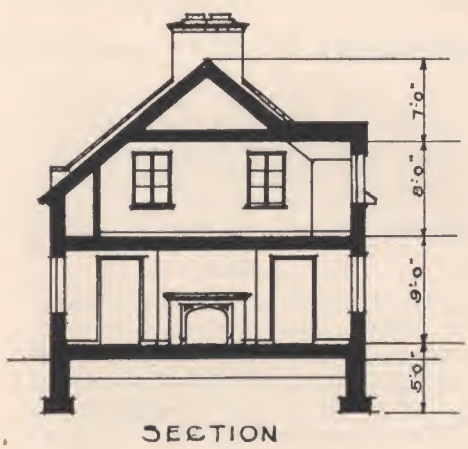
SECOND FLOOR



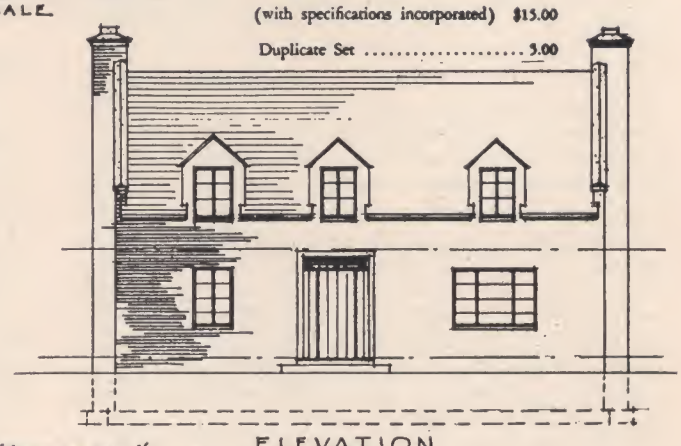
FIRST FLOOR



Complete working plans
(with specifications incorporated) $15.00
Duplicate Set 3.00



SECTION



ELEVATION

For cost of house see page 16

BUILDING PROGRAM GUIDE

When embarking on a home-building project—one of the greatest events in the family's life — four very necessary and vital points must be considered: (1) acquisition of a desirable plot; (2) a properly designed house that can be economically constructed; (3) a sound, dependable budget; (4) an honest and reputable contractor who knows his trade and who will not take advantage of the prospective owner.

The owner should make a thorough study of the family's requirements, the number and usage of rooms, possible changes in the family over a period of years, and the possibilities as a long-term investment for the family. Careful analysis of the neighborhood trends should be made, to insure that the value of the house and land, representing a large investment, will not deteriorate with the passing of several years. The arrangement of the rooms, or plan, should be the first consideration. Orientation, sunlight, circulation between rooms, and the arrangement of doors to provide proper wall space, are all important. Design of the exterior should also be pleasing and in keeping with local precedent and with the type of terrain.

It must be borne in mind that construction costs have increased since the war and that estimates made before that time do not apply now. A house which cost $6,000 in 1939 will now probably be in the neighborhood of $12,000. To achieve the best planning and design at the most economical cost, the use of new materials and labor-saving devices must be considered, to provide the necessary features and accommodations for a reasonable, overall cost. Elimination of superfluous ornamental trim and useless gadgets is an absolute must.

Prefabricated houses are available, but the prospective home owner is warned to be extremely cautious on this point, because of the many pitfalls ahead. Some communities have Building Codes which do not permit this type of construction. Many local restrictions as to size, design, etc. also prohibit the erection of any but a conventional type of dwelling. While these prefabricated structures do provide shelter, there is hardly a family above average intelligence and taste that does not appreciate individuality in design and planning not available in assembly-line stock dwellings. Also, in the erection of a "pre-fab" there must be added the cost of foundations, excavations, utilities, etc. So it is rare, indeed, that an appreciable saving is effected in the purchase of a prefabricated house.

The home is a personal creation, and in its dwelling design and construction should reflect the tastes, habits and desires of the owner. And in building a home you are walking in the steps of the pioneer and continuing the historical development of America. How important it is, therefore, to keep in line with modern advances in construction and design, and thus to create a home of which you and your generation can be proud.

SELECTION OF YOUR LOT

The selection of your building plot is of the utmost importance and, unless you are forced to locate in a particular place, considerable time should be spent in finding one which embodies as many as possible, of the basic, desirable features.
First, consider the community: Is it one in which you wish to stay and rear your children? Is it an established community in which a certain standard of living has been determined? One which has proper building restrictions, to maintain the value of your investment? Or, if it is not an established community, is the neighborhood improving or declining? Are there schools and churches within a convenient distance? These should be near enough to be easily reached by children without supervision. The plot should, in addition to the above, be convenient to shopping facilities; and, unless the owner's business is in the vicinity, should be near transportation such as bus lines, railroads, or main traveled roads or parkways.

Municipal services should be investigated to determine whether established garbage removal and snow removal services are provided. Are there electric, gas and water services? Are the streets paved? These points are all important and should be carefully considered.

Investigate the following: Does the property have natural drainage, or are there rock out-croppings, which indicate ledges requiring very expensive blasting, or drilling, during excavation? Check the orientation of the property to be certain that you will be able to place and plan a house to take advantage of sun, view and accessibility.

By all means have your attorney conduct a title search, to determine whether there are any liens, assessments, rights of way, covenants, or other legal restrictions which may affect your property.

COSTS AND BUDGET

Once you have determined your basic plan requirements and type of home, we advise that the services of a good, registered architect be secured, to develop your ideas. His fee will be saved many times before you are through, in the assurance of a soundly constructed house and in the saving from legal pitfalls.

Proceed at once to obtain approximate estimates and prepare a budget. There are many ways of obtaining approximate costs, the cubage method being the most commonly used. But it should be borne in mind that this is only an approximate method. Exact costs can only be obtained by secur-

ing estimates from several contractors, based on your architect's complete plans and specifications. The same designs will vary in cost in different parts of the country; also, according to local labor conditions.

The houses shown herein have been cubed, and these figures may safely be used. Should your requirements add, or deduct from the cubage figures shown, the necessary allowance should be made. To obtain approximate costs, multiply the cubic foot contents of your proposed house by the local, prevailing cubic foot costs. This unit will probably vary from 50¢ to $1.00, according to locality and conditions.

To the amount so obtained be sure to add a "cushion" or "contingency fund," to take care of extra items such as refrigerator, range, special features, decoration items, etc. Do not forget shades, venetian blinds, rugs, landscaping of your lot, lighting fixtures, and all special items required or desired to complete your house. Your architect will help you to determine just how many extras you should include; will also be of great assistance in helping you to obtain financing for your project; and in many instances can secure these items at a discount which he will pass along to you. Architectural fees are generally set at 6% of the total cost for domestic structures. For example, if the cost of your home is $10,000, you will have to pay your architect approximately $600, making a total cost of $10,600.

PLANNING YOUR HOME

There are a few basic principles which should be adhered to in working out a proper plan: such as desirable room sizes, circulation, wall space, dual use of certain areas, privacy, efficiency, accessibility, etc., which are briefly discussed below.

There is no great mystery connected with or involved in basic planning if approached in a logical manner; but the first step for a prospective home owner is to absorb the basic requirements and translate these requirements into simple diagrams, to serve as a guide for actual, preliminary plans. Only when this has been done should the family's requirements be visualized and planned.

FUNDAMENTALS OF PLANNING

As a prospective owner you may want to plan your house from the very start; or you may want to use an existing plan which at first glance has appealed to you, but which you do not know how to criticize and evaluate. In both cases, naturally, you must know the basic elements to be considered in planning a home, so let us now discuss these:

(a) *Living and Dining Areas:* Modern living has brought about changes from the old-fashioned "best parlor" and formal dining room days. We now find the progressive, modern-minded family planning for combined living and dining room areas, or, a living room with a small dining alcove, which can be divided by curtains or screens, for use as a study or play area for the children, or as a retreat free from disturbance by the rest of the family. On the other hand, you may possess certain dining room furniture or accessories which you wish to retain and provide a setting for; or, perhaps a formal dining room is an institution in your family — in which case a separate room is a necessity.

If possible, living rooms should face south, to take advantage of the sun in winter. In this connection, it would be well to investigate the new but definitely proven "Solar House" planning, which would cut your fuel bill about 30%.

(b) *Kitchen:* Due to modern equipment, kitchens are getting smaller but many times more efficient. Refrigerator, range, sink, cabinets, are now placed within easy access. Kitchen and laundry are often combined, with even the heating plant located there. All this makes for compactness and saves many steps every day. As so much time has usually to be spent in the kitchen, make sure, above all, that you choose a pleasant location for it.

(c) *Sleeping Areas:* Or bedrooms, as they are generally called, are also being built smaller in size, but proper wall space for one or two beds and necessary furniture are a must, as is ample closet space and adjacent bath facilities. The number of bedrooms, of course, is easily determined.

(d) *Basement:* While basements were formerly considered necessary, the modern trend is away from them. It is expensive space, especially if there is rock on your site. Modern heating does not require a basement, and a properly planned house includes storage above ground.

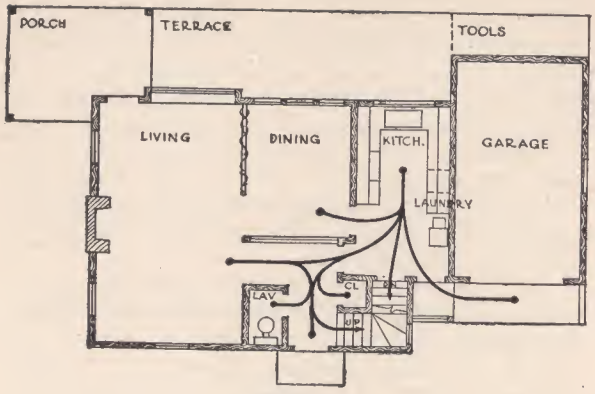
(e) *Garage:* In addition to space for your car, will the garage need to serve as a "hobby shop," or to provide a work bench, or space for garden tools?

(f) *Porches and Terraces:* It is very pleasant to have some outside sitting area.

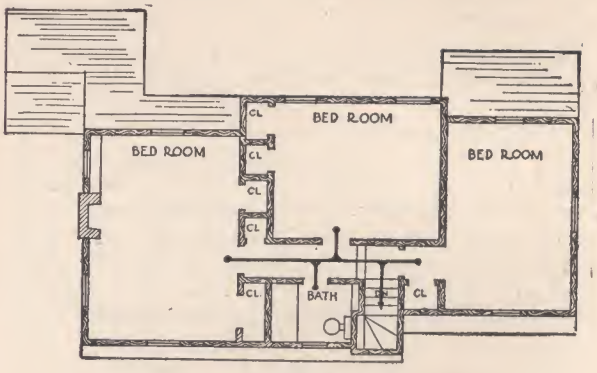
(g) *Type of Home:* The square, or nearly square, two-story house is, and always has been, the most economical to build. At the same time, however, a spread-out, irregular plan makes for better light, air and circulation. Certainly housekeeping can be simplified by having all rooms on one level; but many people dislike ground floor bedrooms. Wide, shallow closets are more serviceable than narrow, deep ones.

CIRCULATION

This is one of the most important items of all. Therefore, check your first plan with the following in mind: Is it necessary to travel through your living room to reach the entrance door? How about delivery of parcels and supplies? A good way to check these considerations is to draw circulation lines on your plan, as indicated on the diagram below. With the major activities centered in the kitchen and radiating from there, it is important to plan for the cutting down and saving of steps for the housewife, and in order to promote smoother living conditions for all the family. A house is actually a machine and should operate without lost time and motion.



PLAN A
FIRST FLOOR



PLAN B
SECOND FLOOR
Heavy Lines Indicate Circulation

CONTRACTORS

Use extreme care in selecting a contractor. Insist on proof of former performance and financial standing, of any contractor. Here again it is wise to check with your bank and your architect.

There are several types of contracts used in the building business. In any case, have competitive bidding by at least three reputable contractors before deciding. The forms of contracts used mostly are here enumerated in order of preference:

(a) Lump Sum Contracts, in which the contractor names a fixed sum for the completion of the work, according to the plans and specifications; (b) Cost of the work plus a fixed fee, in which case there is a set price for the labor and materials plus a set amount of fee. (c) Cost Plus System, in which there is no set price for labor and materials, and which involves considerable trust in your contractor — and much restraint on the part of the owner. Also, under this system the contractor's fee increases with the cost of the work. This is the least desirable form of contract for the owner.

The prospective home owner is warned against one of the biggest pitfalls in the whole program, in what is known as "extras". Even with a water-tight Lump Sum Contract, it is very easy for an owner to let himself be talked into changes here and there during the progress of the work, for which the contractor bills him in addition to the contract sum, and usually at a rate much higher than was figured in the original contract. Whenever a change is suggested, be sure to have the change agreed upon with the cost in writing before allowing the work to proceed.

FINANCING A BUILDING PROGRAM

The first step is to apply to your local bank, Saving and Loan Society, or insurance company. To qualify for a loan from any lending institution your financial fitness is, of course, a prerequisite. But, in addition, you will be required to produce the following three documents: (1) A description giving the location of your lot and proof of ownership. (2) A set of building plans with materials clearly designated. (3) A bona fide contract estimate from your builder on how much the house will cost.

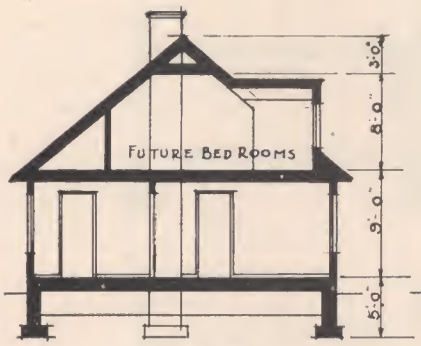
You are then ready for F.H.A. approval. A fee is charged by the F.H.A. when the plans are submitted to them, and if the loan is granted the fee is applied to the owner's account. Veterans will have special applications. In the case of private lending organizations, they examine and make their own approval. The F.H.A., or Federal Housing Authority, does not lend money directly but guarantees the money the bank lends you. In doing this the F.H.A. wants proof that your lot is a good investment and that your house is well planned and will be well built. To enforce their standards, appraisals are made and supervision given to the project.

The interest you will pay on your mortgage loan varies, as lending institutions base their rates on different factors. Generally, in a case where you borrow at an interest rate of 4½% on a twenty-year amortized loan, you will pay back $6.33 a month for each thousand dollars you borrow. If, for example, you borrow $5,000 then your monthly payments will be five times $6.33; that is to say, $31.65. To this the bank will add the monthly charge of your taxes and whatever insurance you place on your house.

In construction loans, the contractor is paid in partial payments after he has completed a certain percentage of the house. Some lending organizations make a special charge for new house loans to cover their risk and service. Be sure you understand all conditions and payments before you make a final commitment. Your local bank will supply you with a table of loans and payments according to their interest rates, from which you can determine how much to borrow, according to your own financial budget.



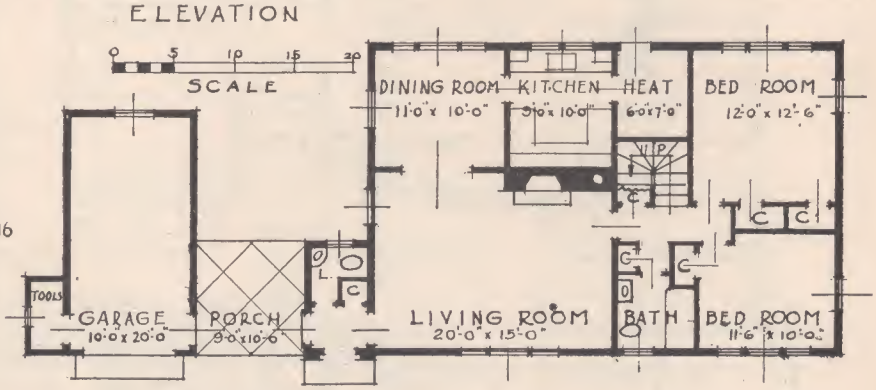
314 **MASSACHUSETTS**—24,220 cubic feet including living room, kitchen, utility room, 2 bedrooms, bath, lavatory, porch, closets and garage.



SECTION



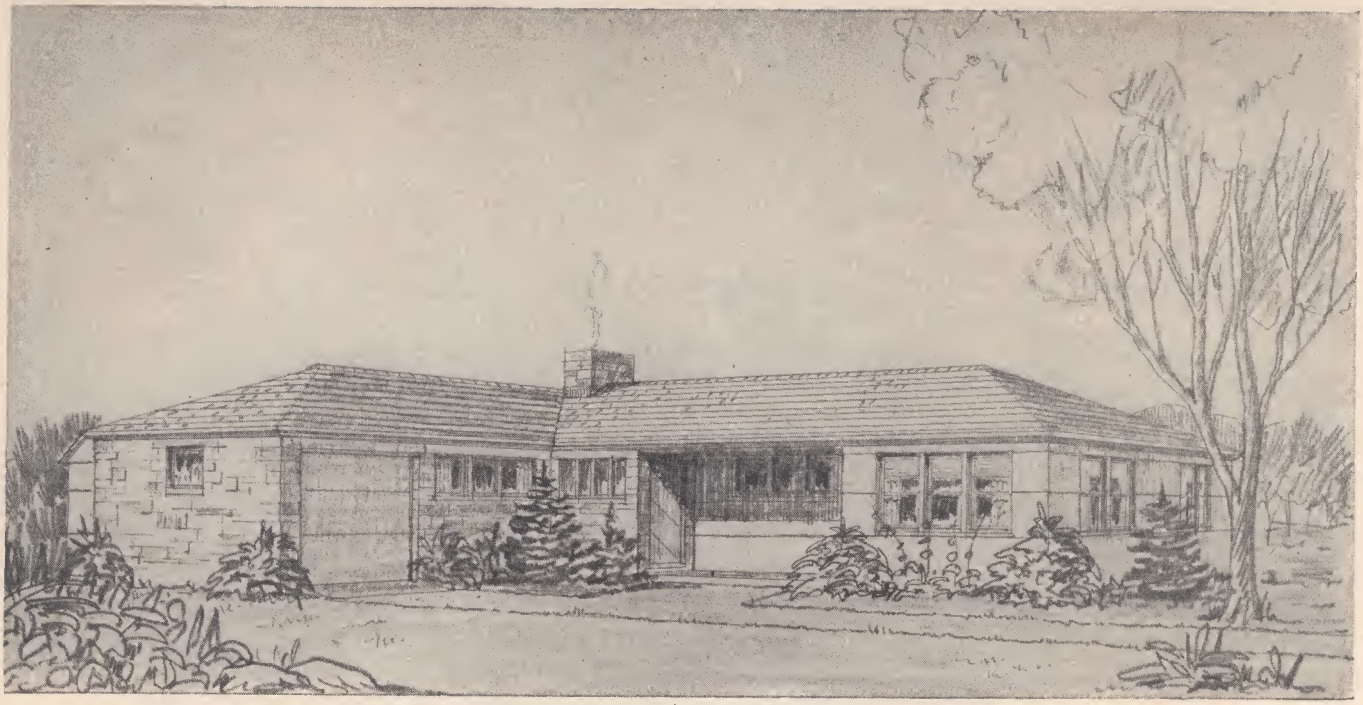
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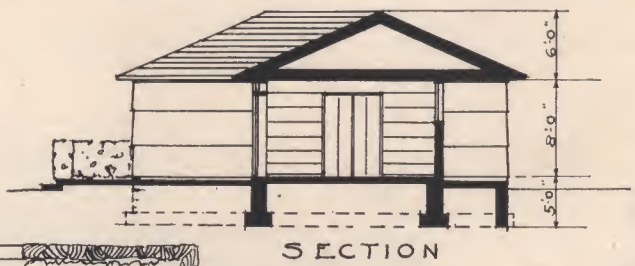
PLAN

For cost of house see page 16

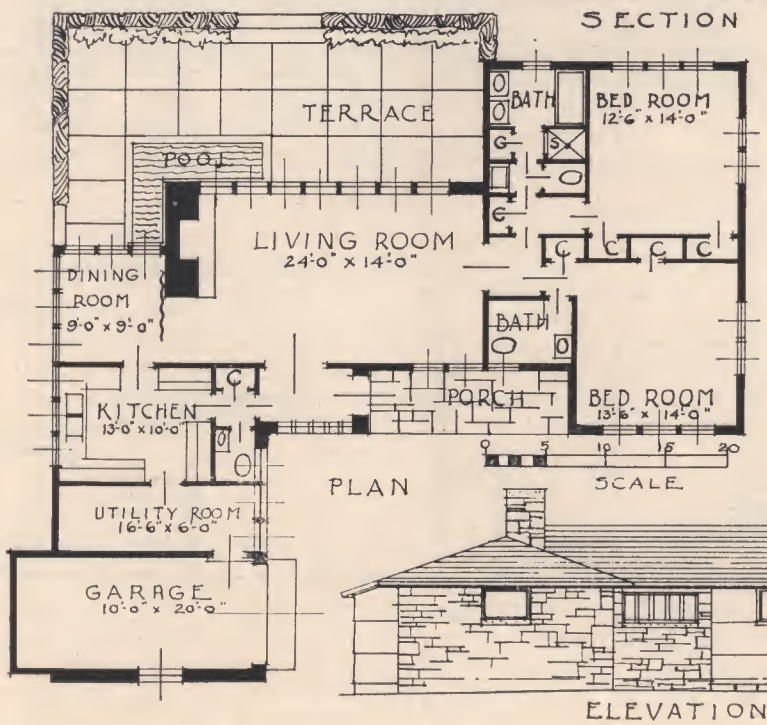
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00



315 WESTERN—27,135 cubic feet including living room, dining room, kitchen, utility room, lavatory, 2 bedrooms, 2 baths, garage, porch and closets.



SECTION

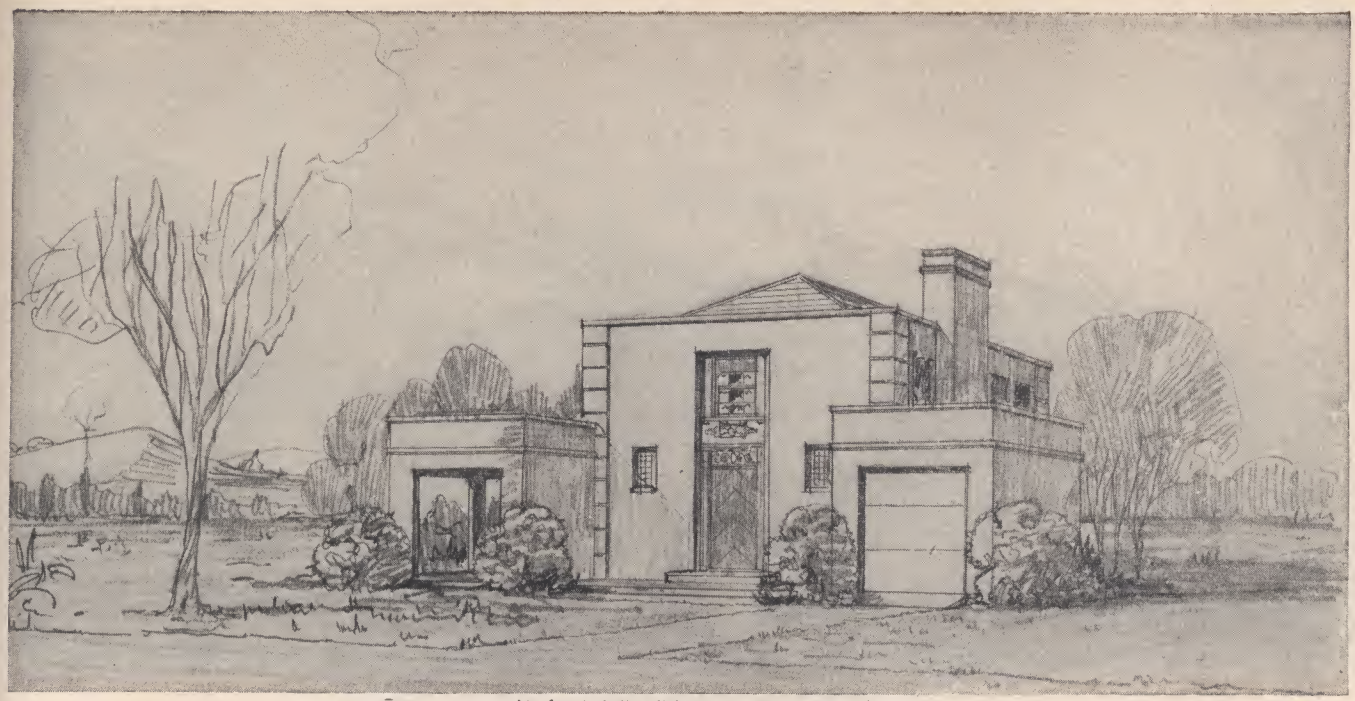


PLAN SCALE

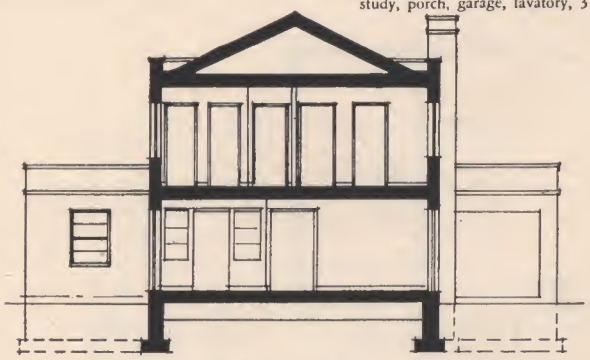
ELEVATION

For cost of house see page 16

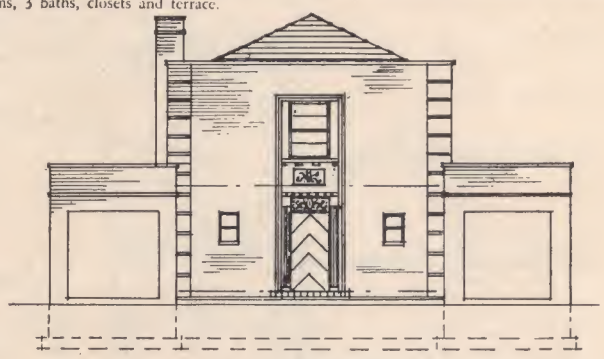
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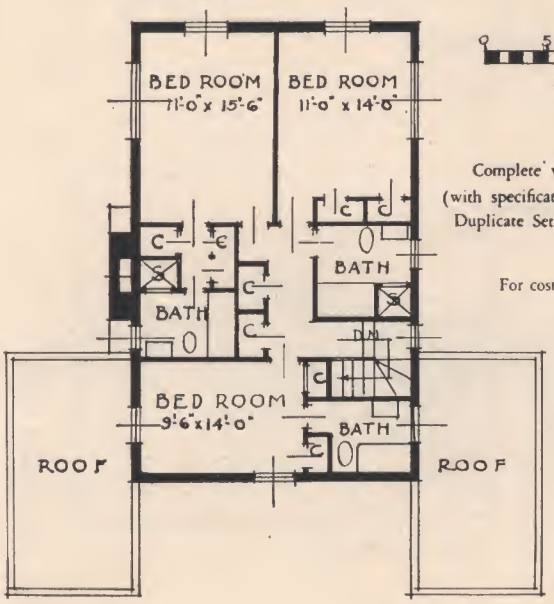
316 BUXTON—26,852 cubic feet including living room, dining alcove, kitchen, utility room, study, porch, garage, lavatory, 3 bedrooms, 3 baths, closets and terrace.

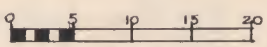


SECTION



ELEVATION

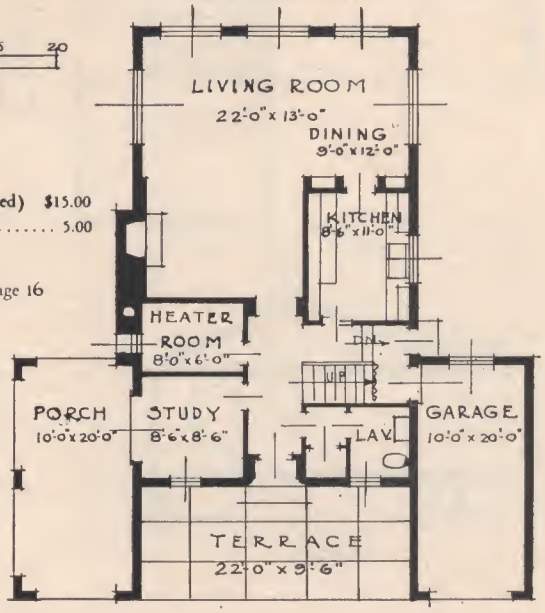


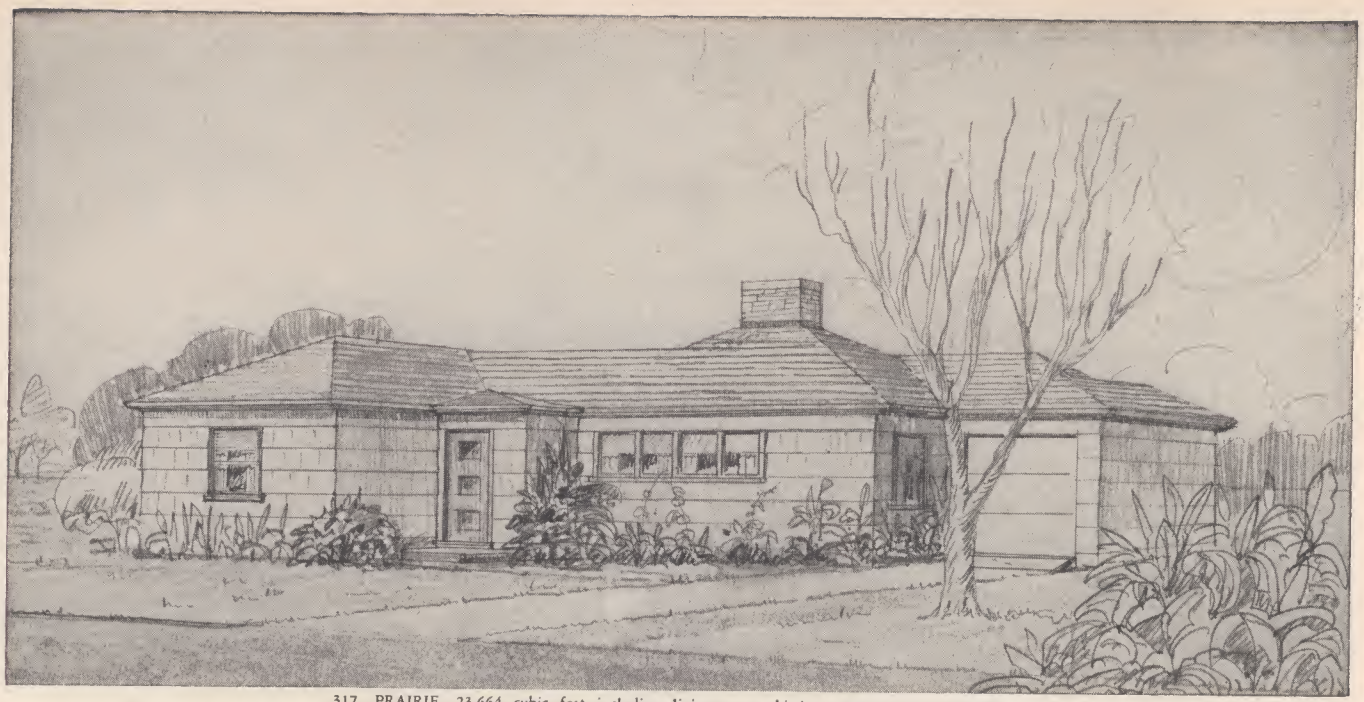


SCALE

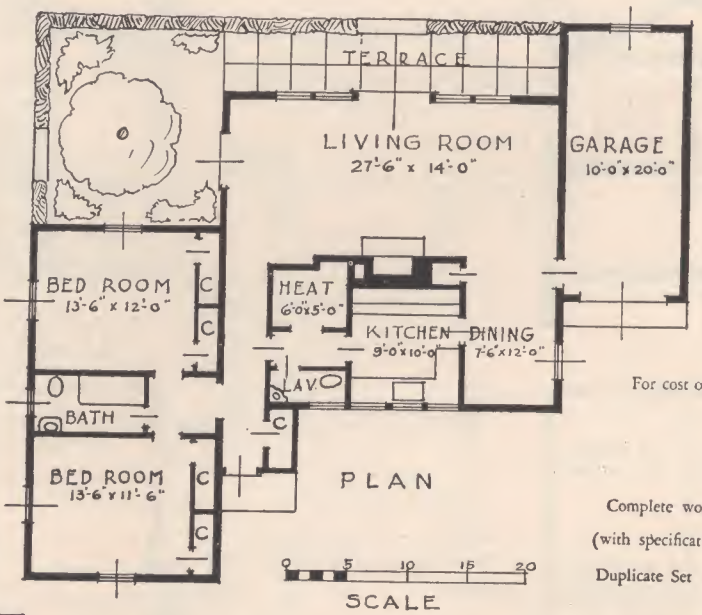
Complete working plans
(with specifications incorporated) $15.00
Duplicate Set 5.00

For cost of house see page 16



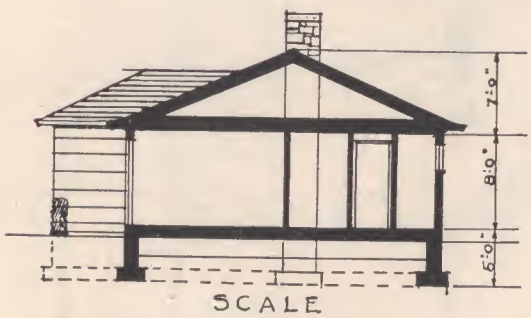


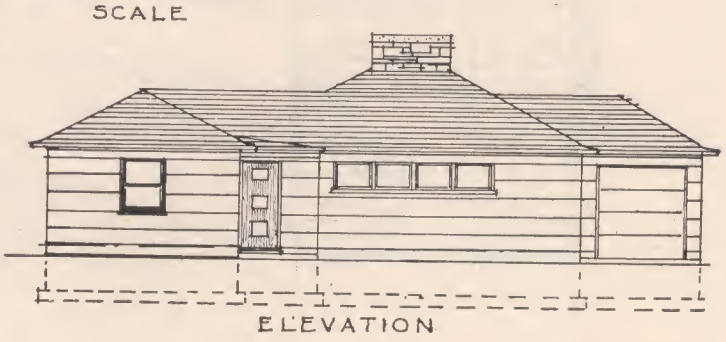
317 PRAIRIE—23,664 cubic feet including living room, kitchen, dining room, utility room, lavatory, garage, 2 bedrooms, bath, terrace and closets.



For cost of house see page 16

Complete working plans
(with specifications incorporated) $15.00
Duplicate Set 5.00



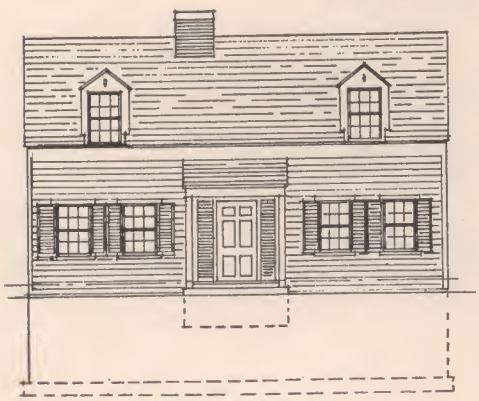




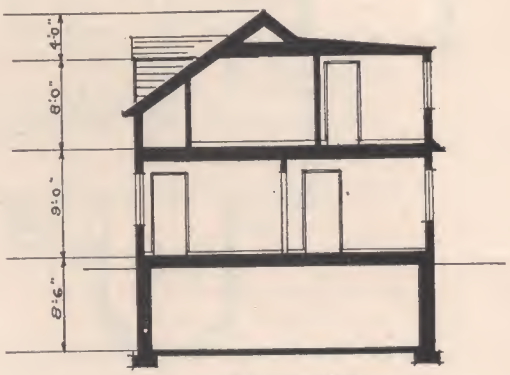
318 MAINE—19,320 cubic feet including full cellar, living room, study or dining room, kitchen, porch, 3 bedrooms, bath and closets.

Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

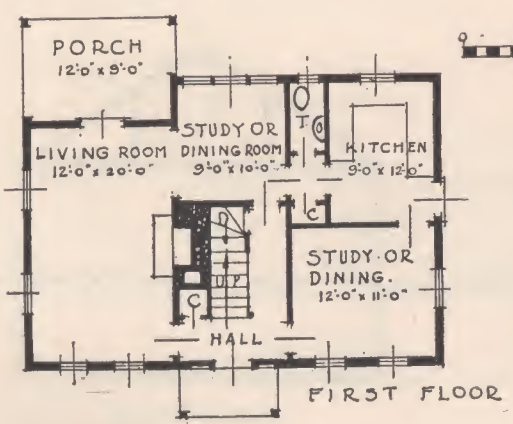
For cost of house see page 16



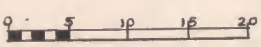
ELEVATION



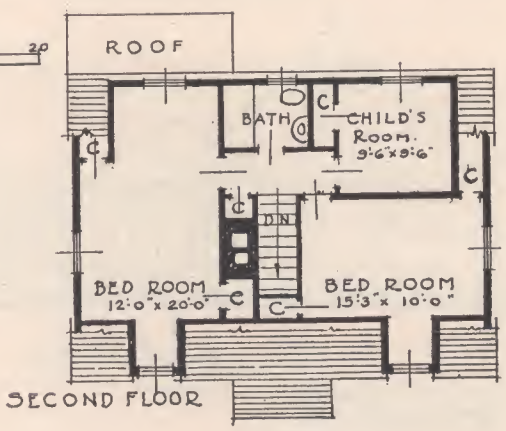
SECTION



FIRST FLOOR

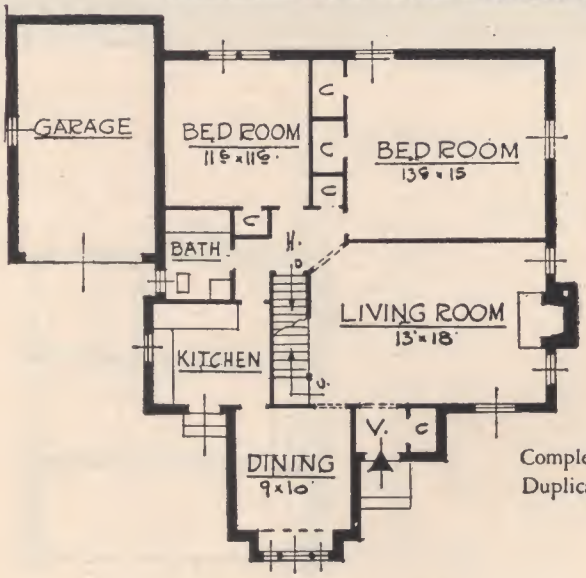


SCALE



SECOND FLOOR





FIRST FLOOR

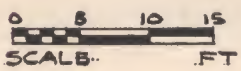
105 HARTWICK—19,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, vestibule, kitchen, closets, attic and garage.

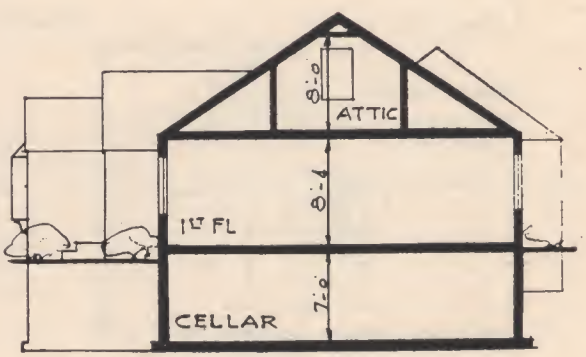
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

For cost of house see page 16

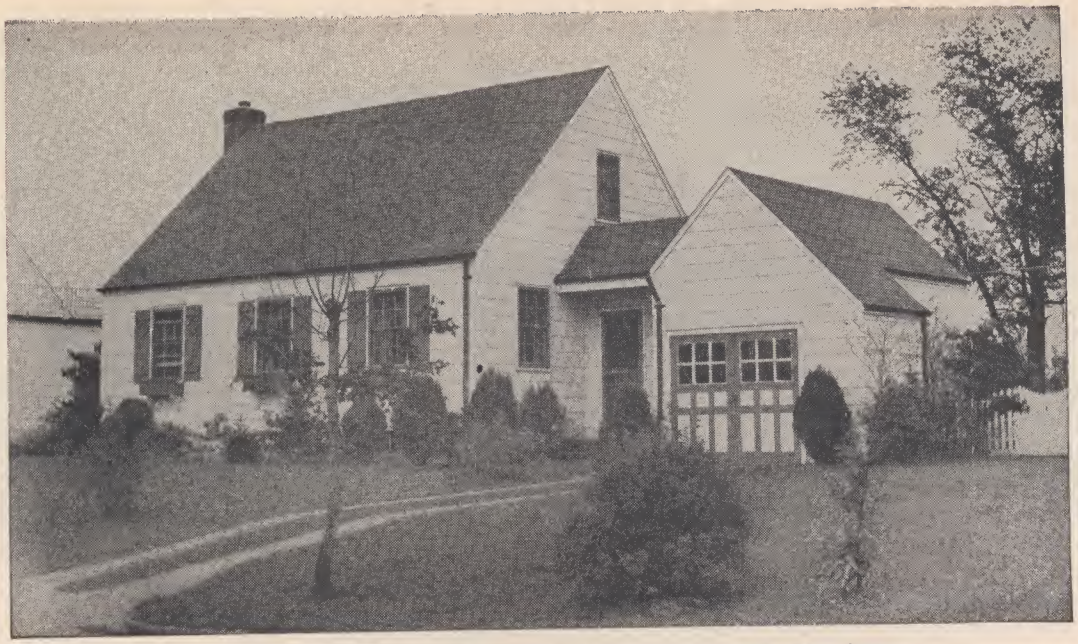


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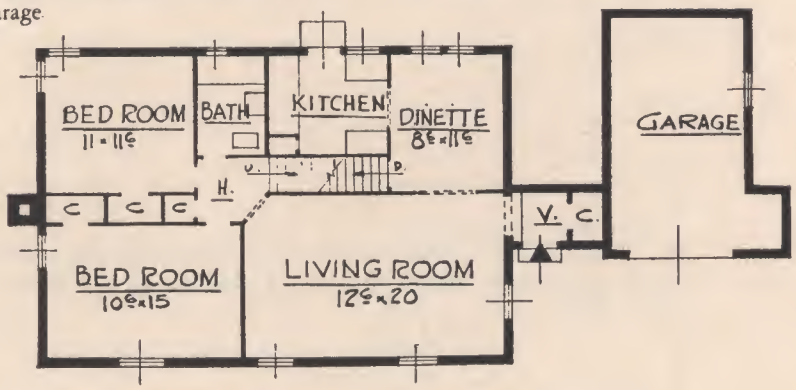




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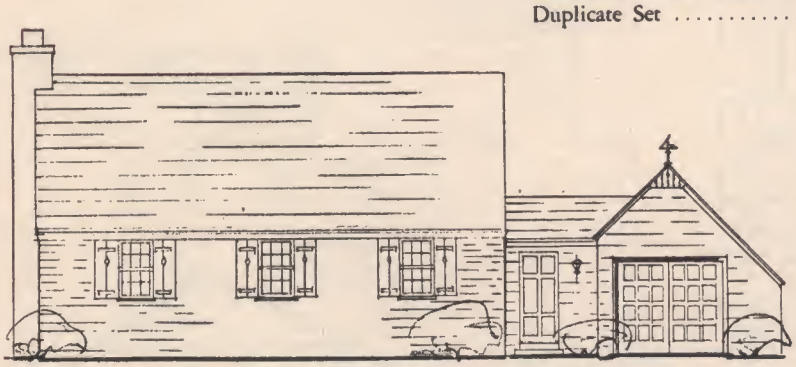


102 DUXBURY—18,500 cubic feet including living room, dinette, 2 bedrooms, bathroom, hall, vestibule, kitchen, closets, attic, cellar and garage.

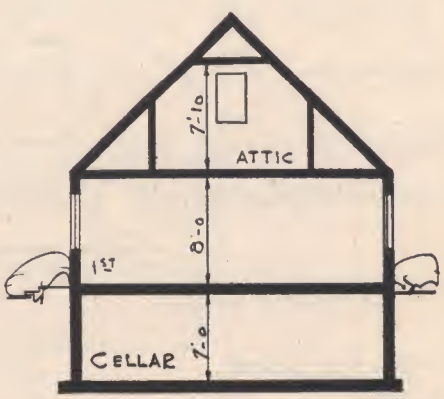


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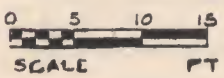
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00



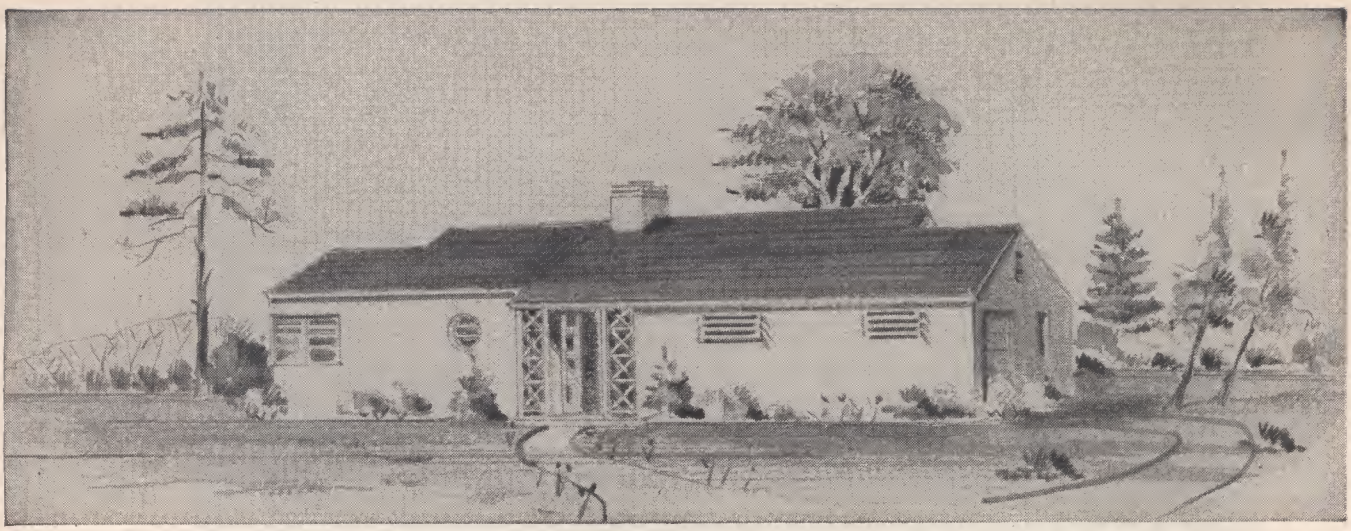
ELEVATION



SECTION

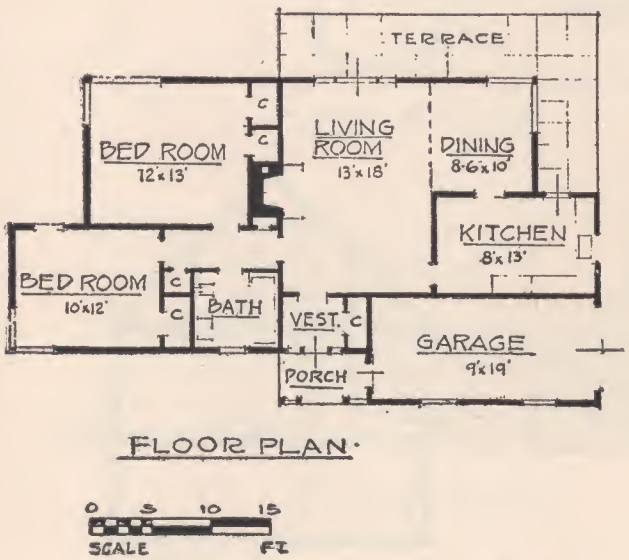


For cost of house see page 16

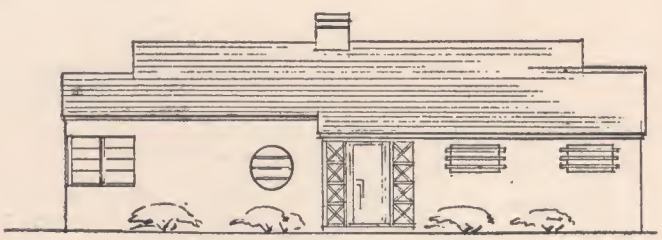


115 ENDICOTT—16,805 cubic feet including living room, dining alcove, 2 bedrooms, bathroom, terrace, kitchen, closets and garage.

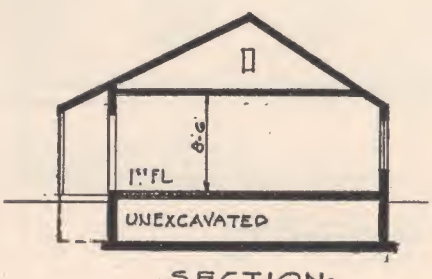
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00



FLOOR PLAN.

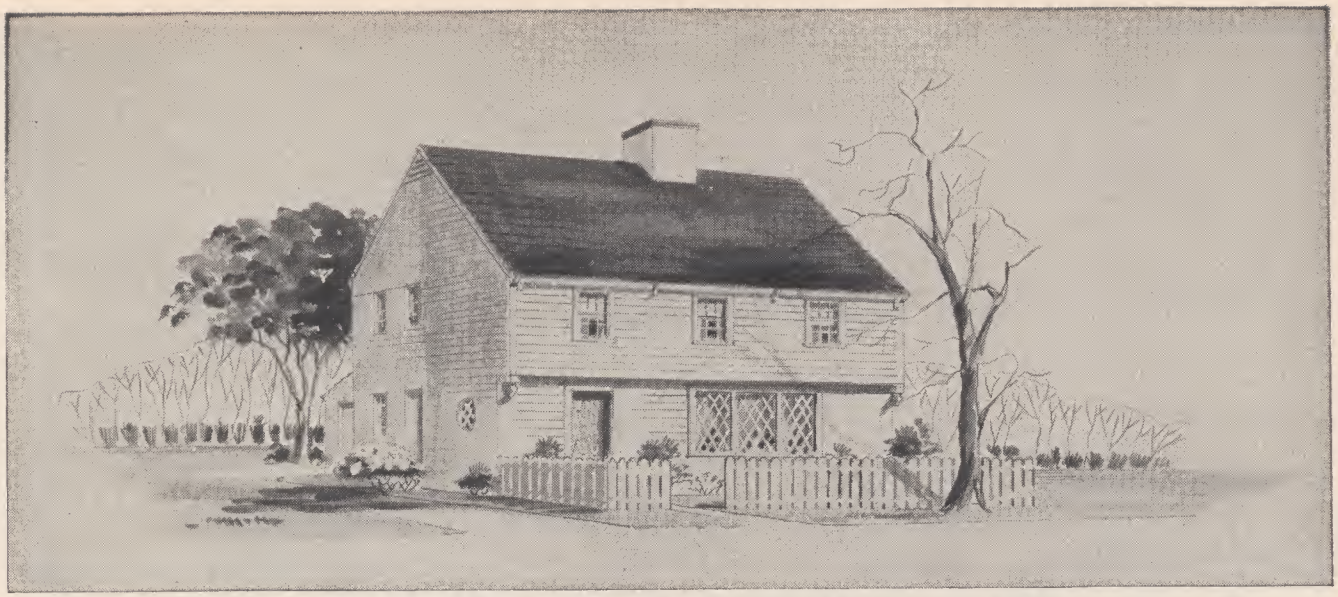


FRONT ELEVATION.

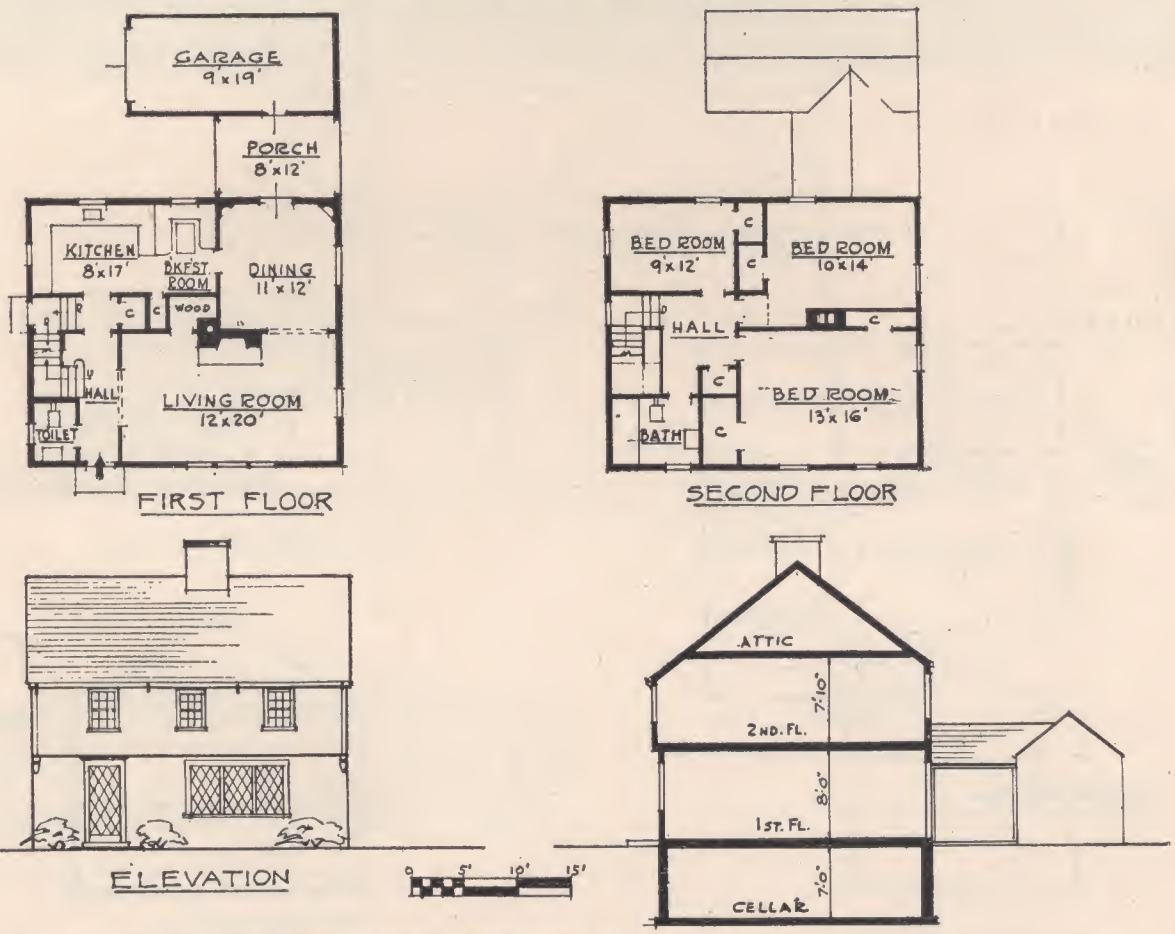


SECTION.

For cost of house see page 16

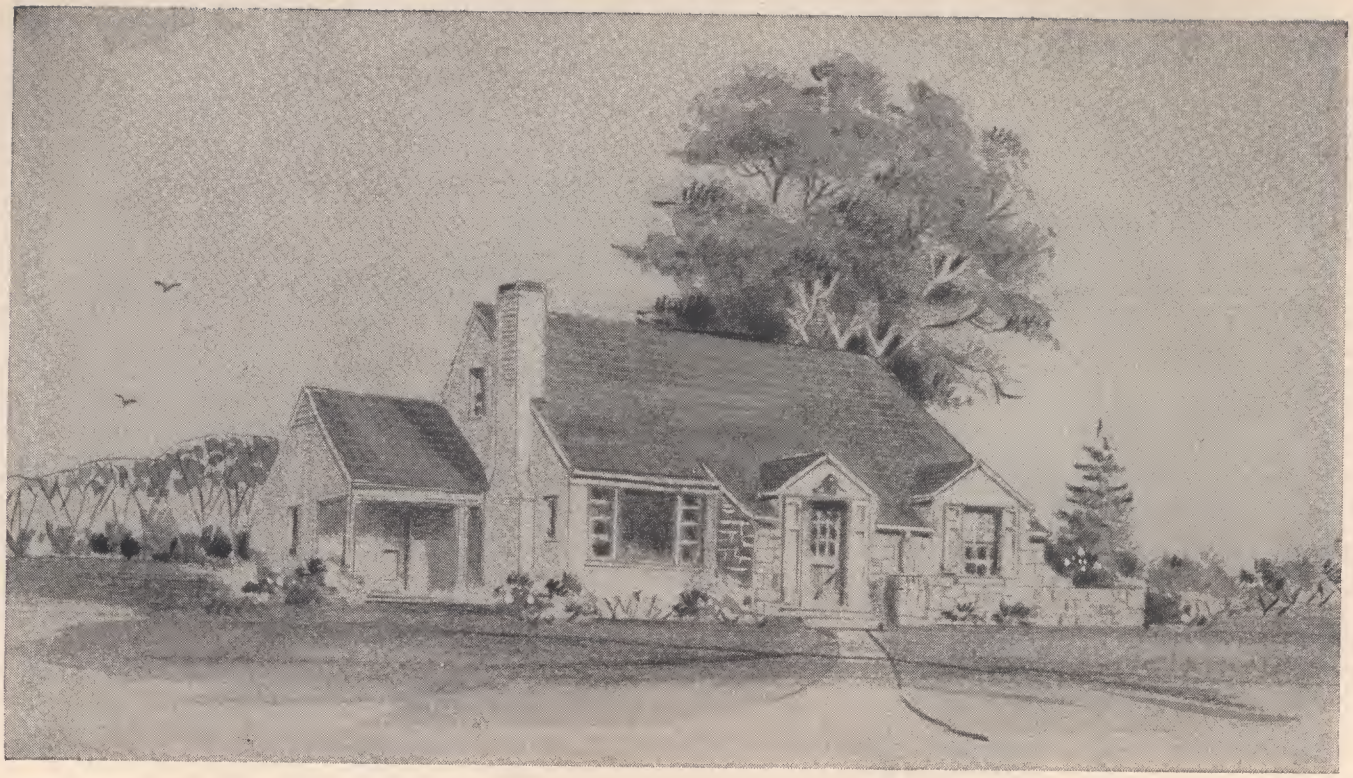


140 ELMRIDGE—24,800 cubic feet including living room, dining room, 3 bedrooms, bathroom, lavatory, 2 halls, porch, breakfast room, kitchen, closets, attic, cellar, boiler room and garage.

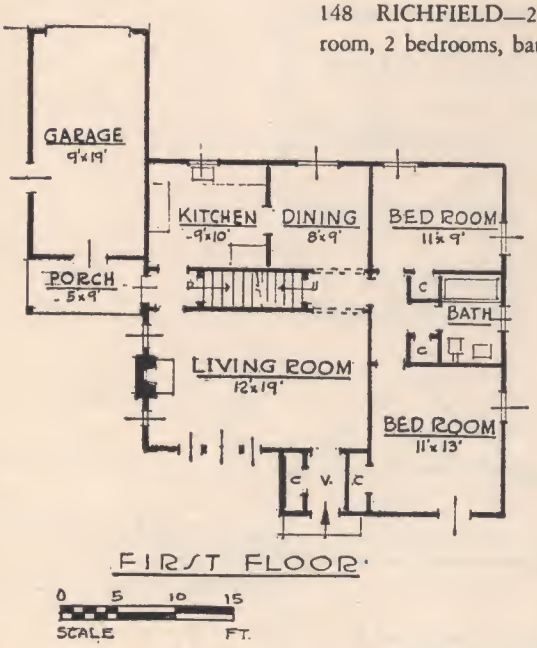


Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

For cost of house see page 16



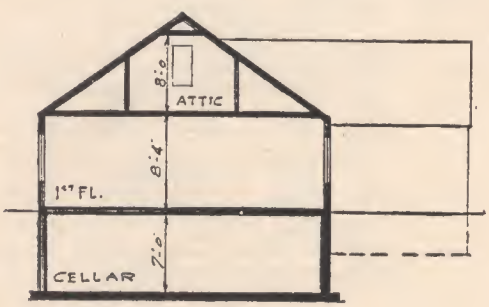
148 RICHFIELD—21,320 cubic feet including living room, dining room, 2 bedrooms, bathroom, kitchen, closets, attic, cellar and garage.



FIRST FLOOR



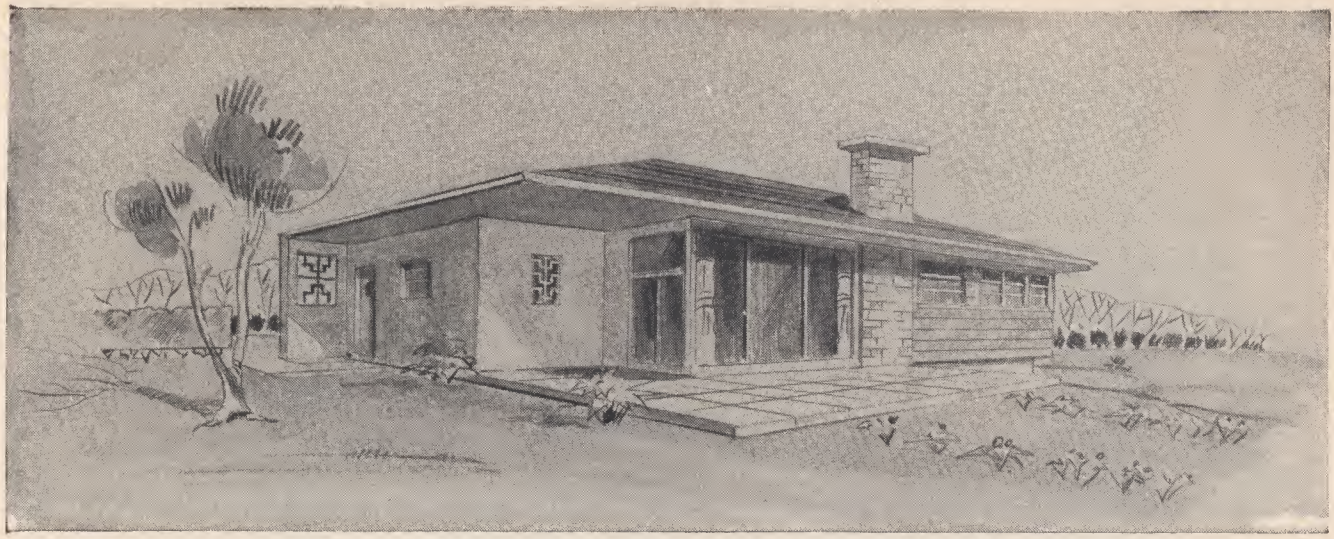
FRONT ELEVATION



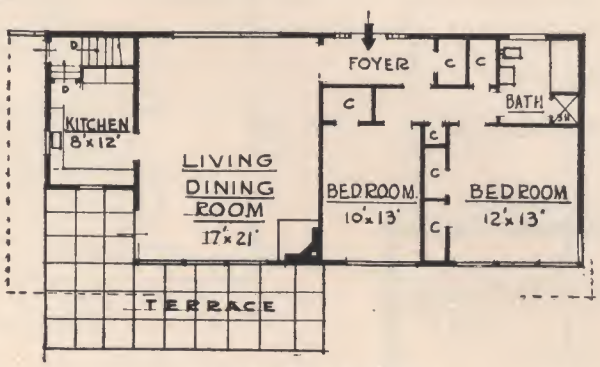
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Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

For cost of house see page. 16

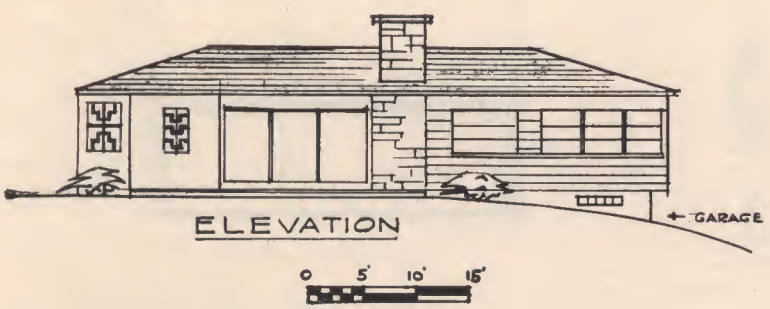


134 HELENA—21,000 cubic feet including living-dining room combination, 2 bedrooms, bathroom, foyer, terrace, kitchen, closets and cellar.

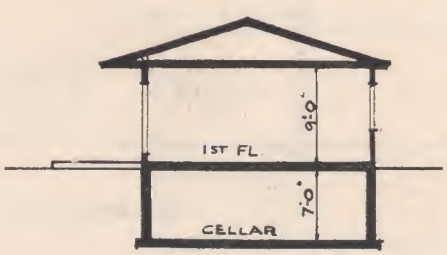


FIRST FLOOR

Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

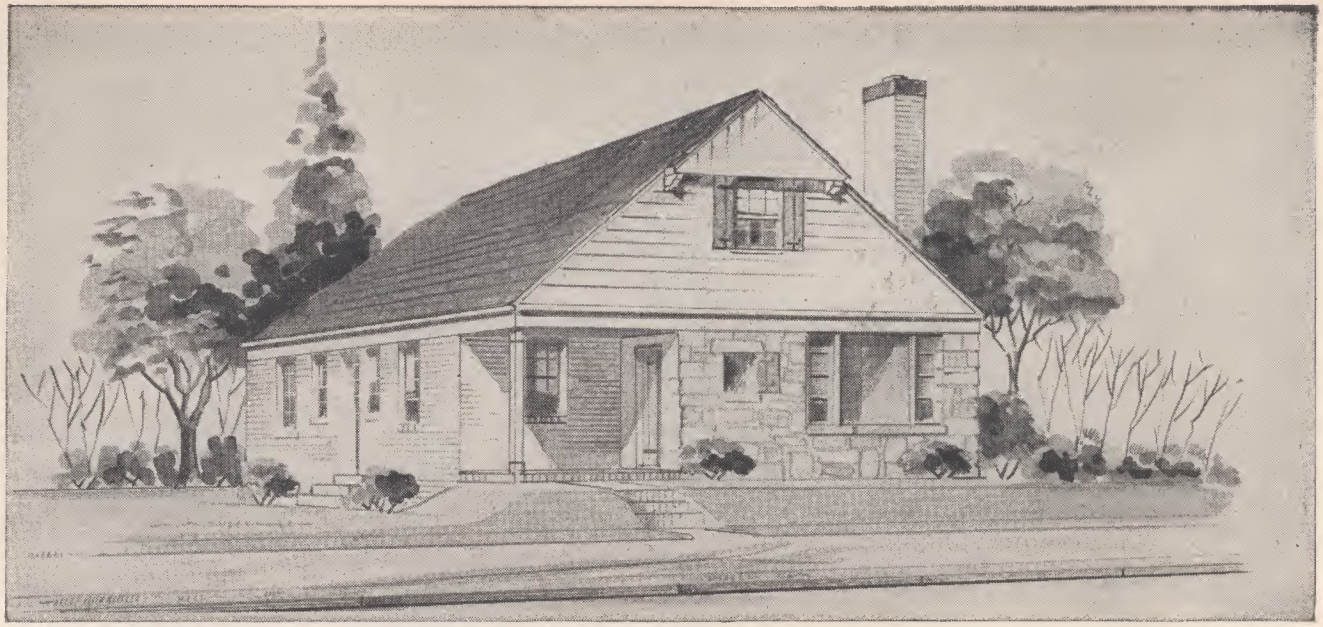


ELEVATION



SECTION

For cost of house see page 16

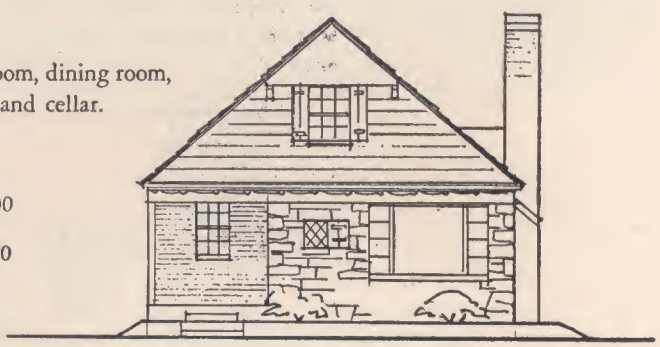


132 LEESIDE—28,000 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets, attic and cellar.

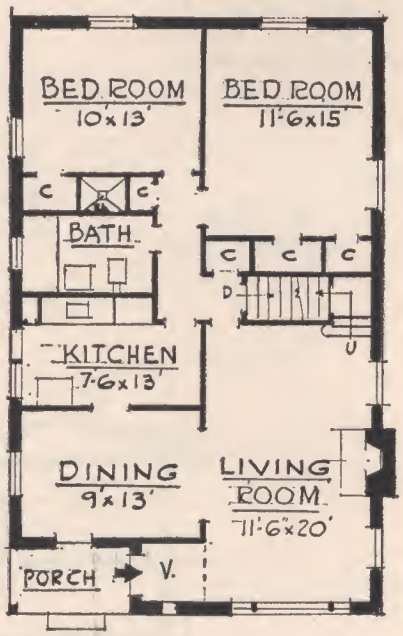
Complete working plans

(with specifications incorporated) $15.00

Duplicate Set 5.00

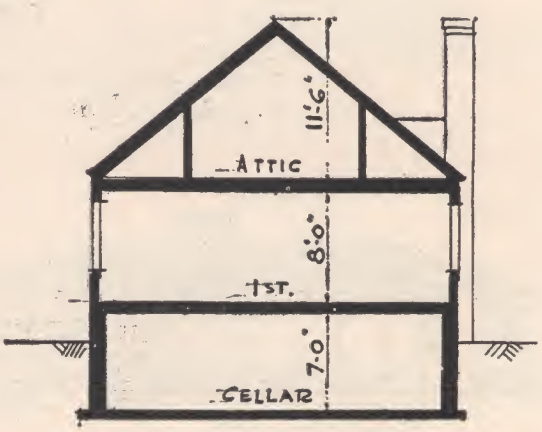


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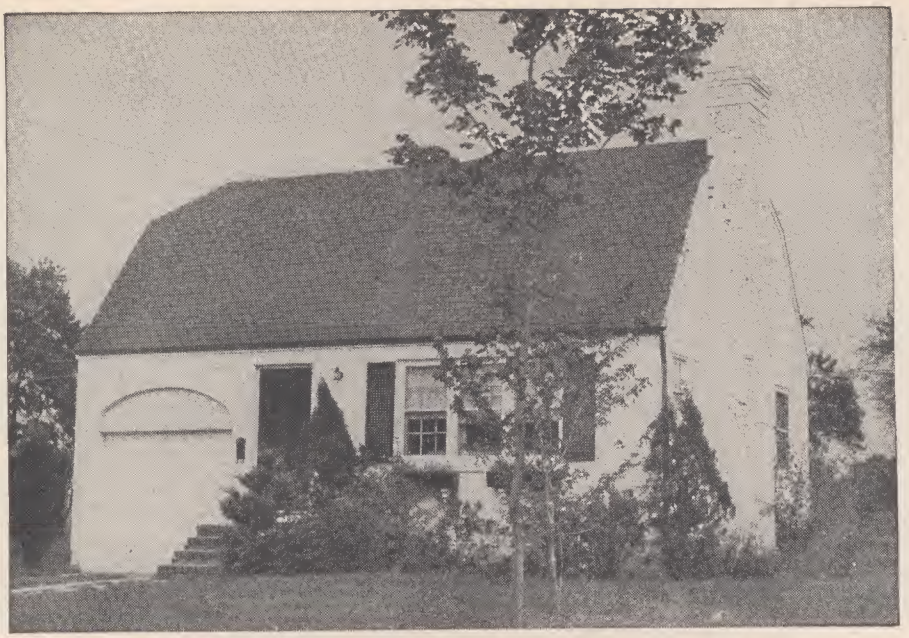
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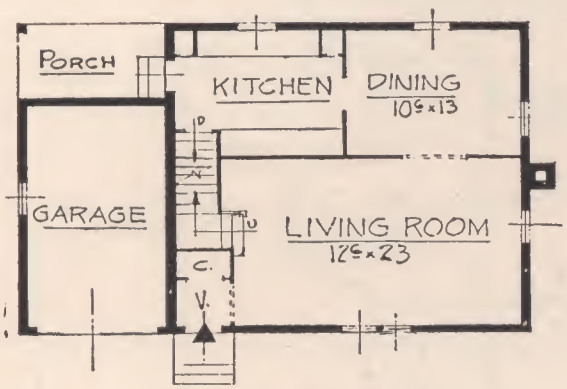


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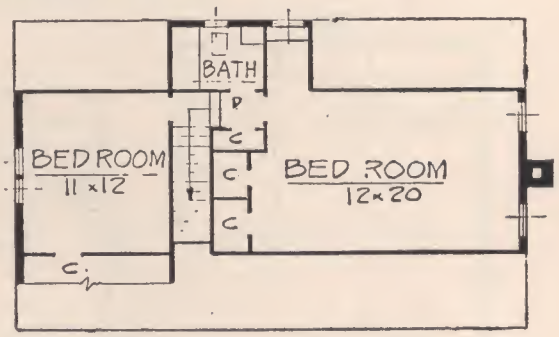
For cost of house see page 16



104 LENOX—13,500 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets, attic, cellar and garage.

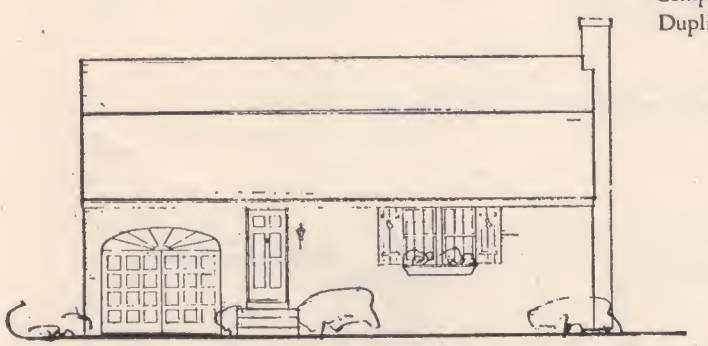


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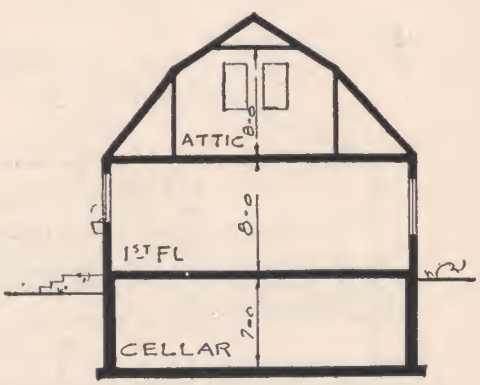


SECOND FLOOR

Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00



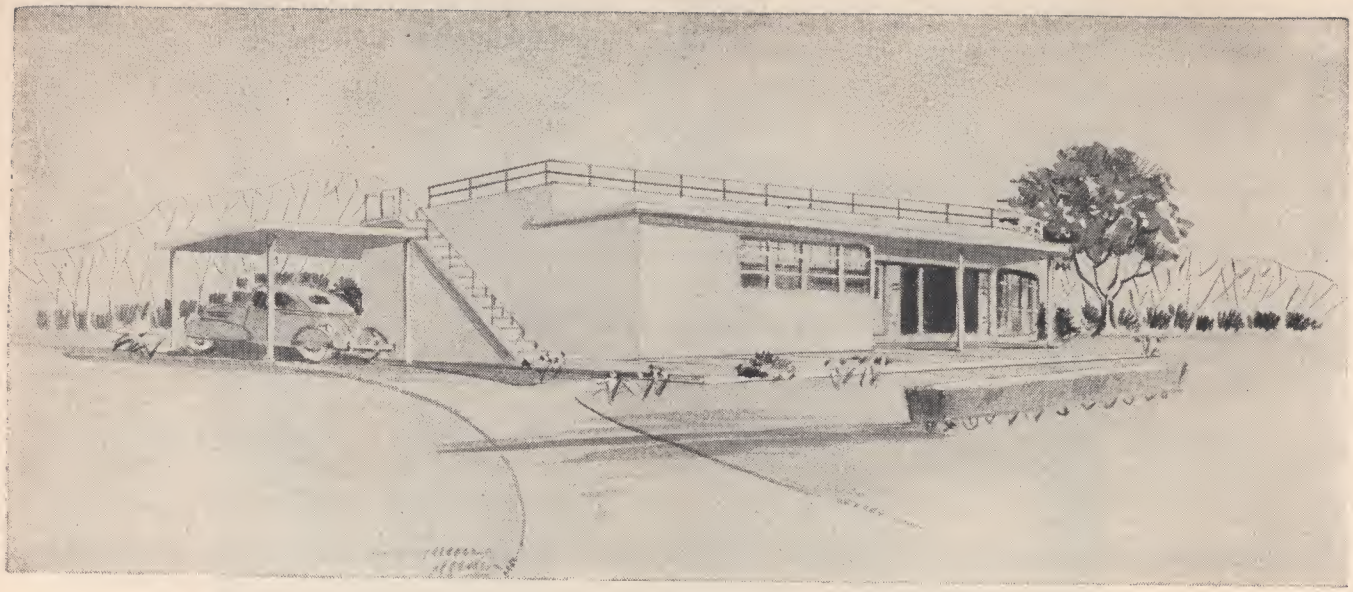
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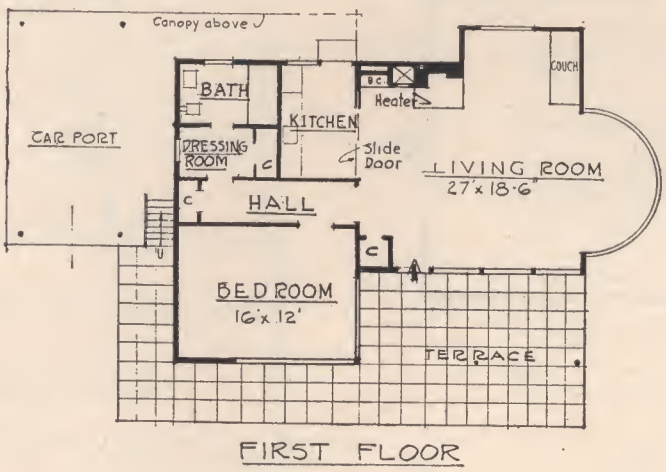
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For cost of house see page 16

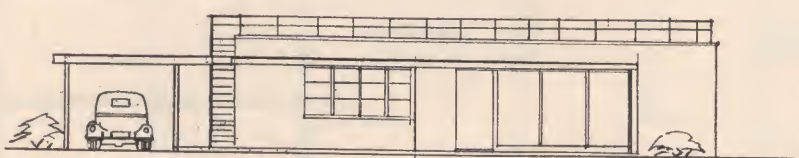


116 LINCOLN—11,000 cubic feet including living room, dressing room, bedroom, bathroom, terrace, kitchen, closets and car port.

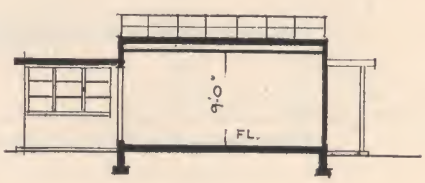


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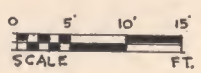
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00



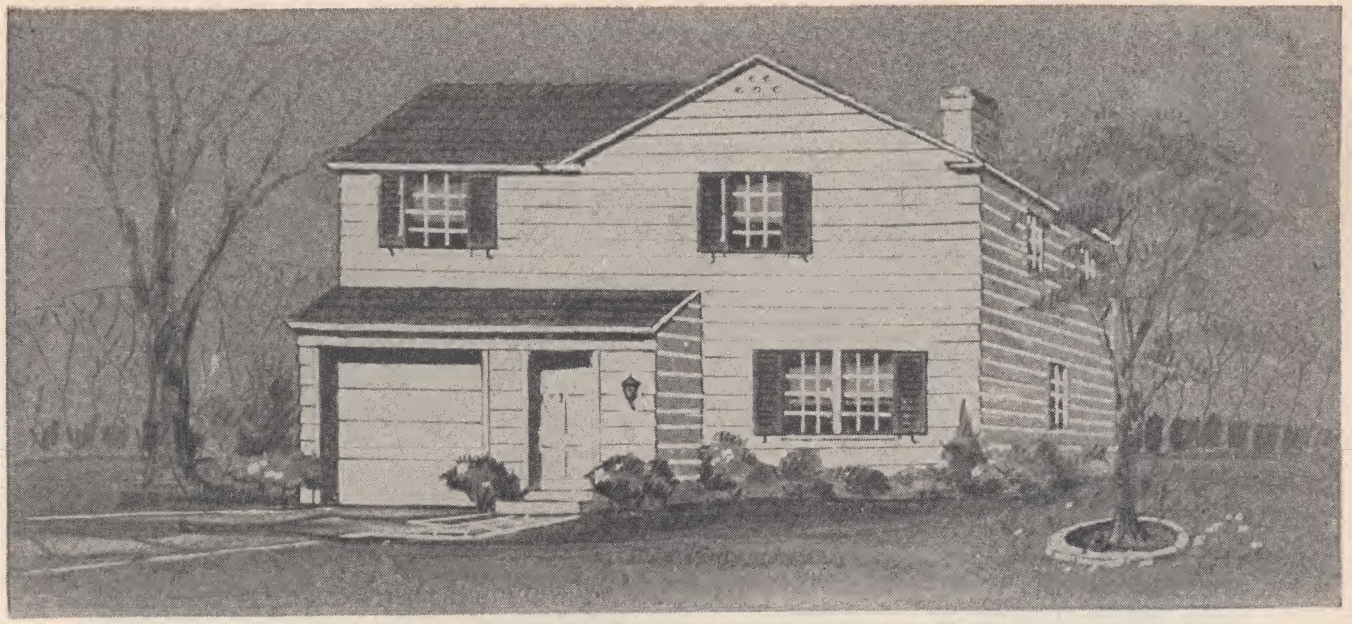
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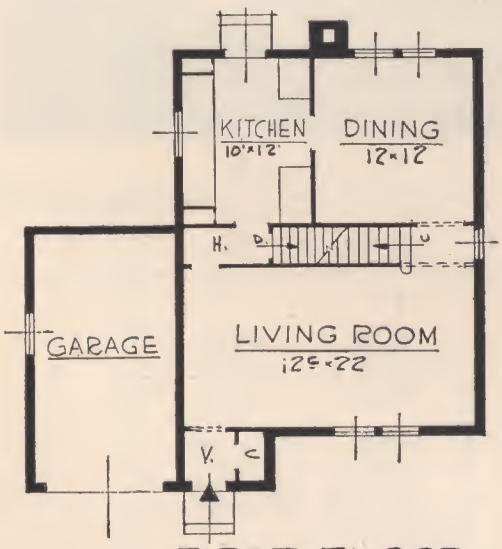
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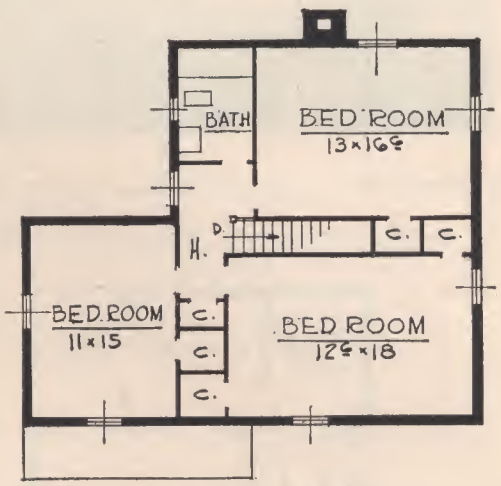
For cost of house see page 16



150 SALEM—18,500 cubic feet including living room, dining room, 3 bedrooms, bathroom, 2 halls, kitchen, closets, cellar and garage.

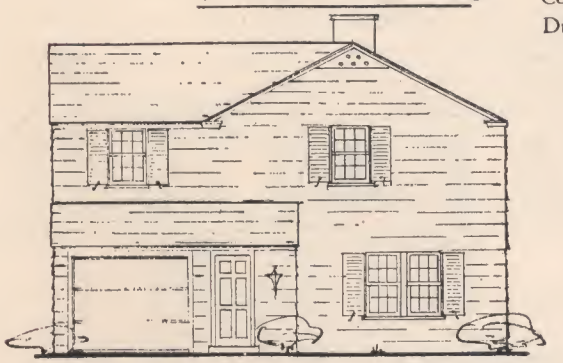


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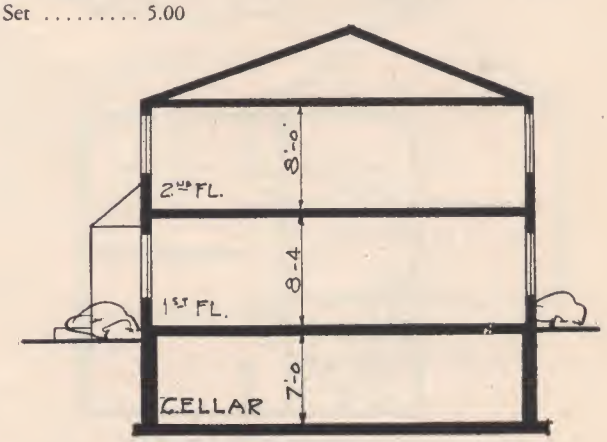


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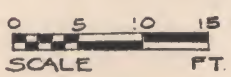
Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00



ELEVATION



SECTION

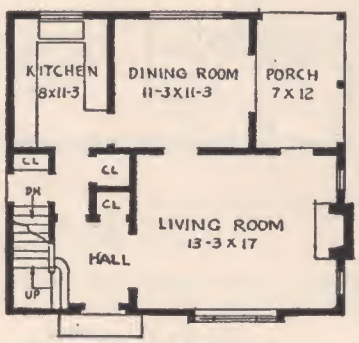


For cost of house see page 16

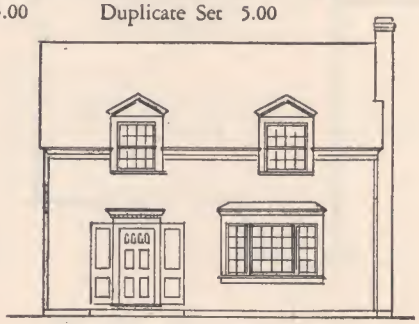


207 HAMPSHIRE—17,800 cubic feet including living room, dining room, 3 bedrooms, bathroom, hall, porch, kitchen and closets.

Complete working plans (with specifications incorporated) $15.00 Duplicate Set 5.00

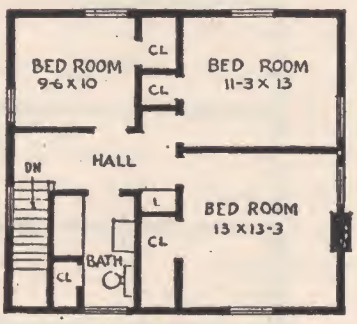


FIRST FLOOR PLAN



FRONT ELEVATION

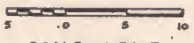
For cost of house see page 16



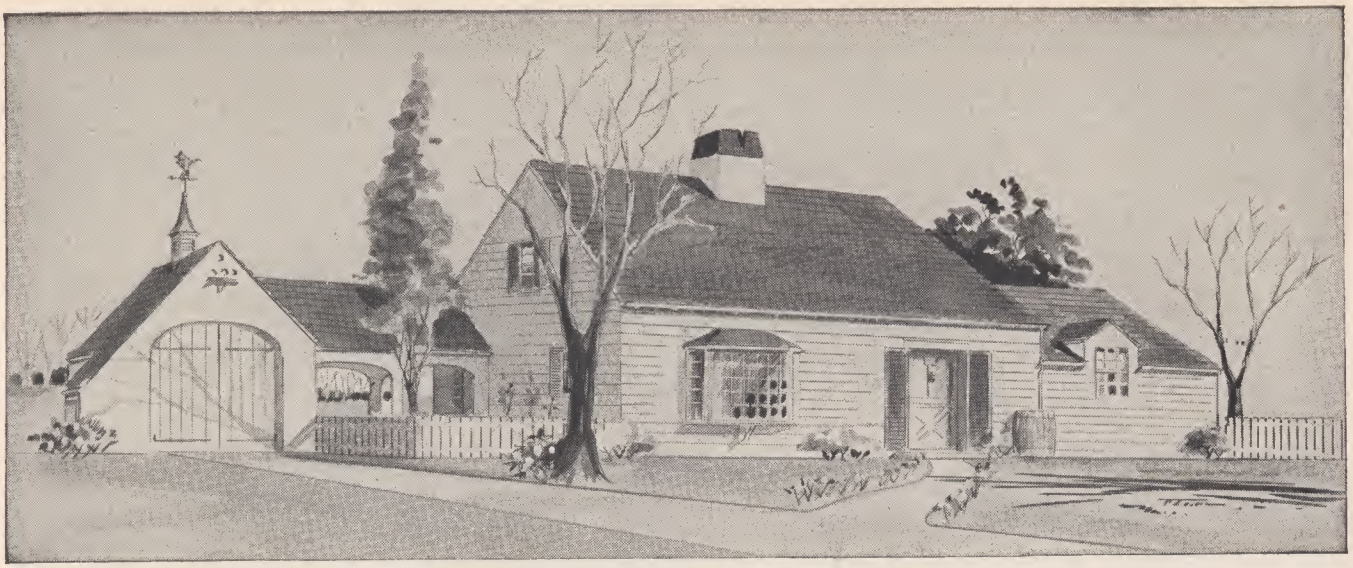
SECOND FLOOR PLAN



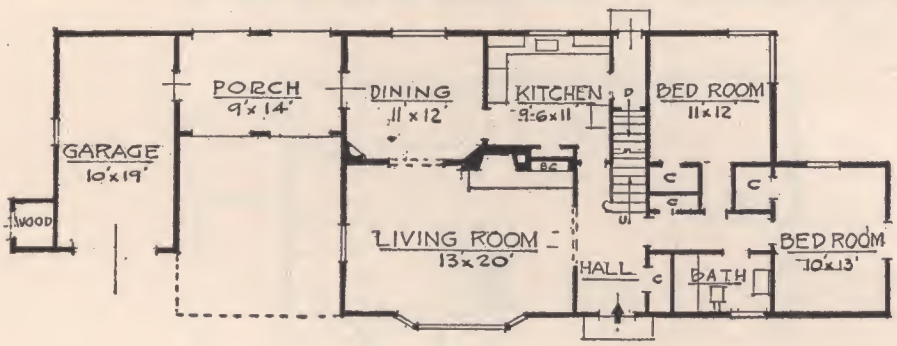
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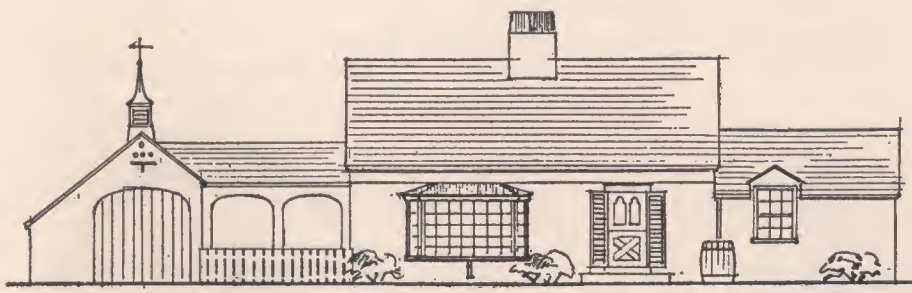
SCALE IN FEET



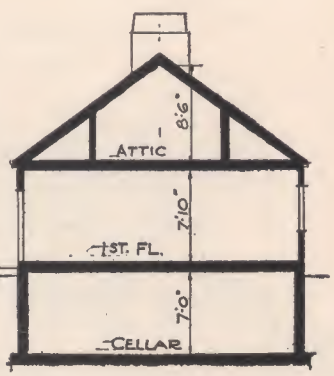
118 CHESTER—25,550 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, porch, kitchen, closets, attic, cellar, woodshed and garage.



FIRST FLOOR



FRONT ELEVATION



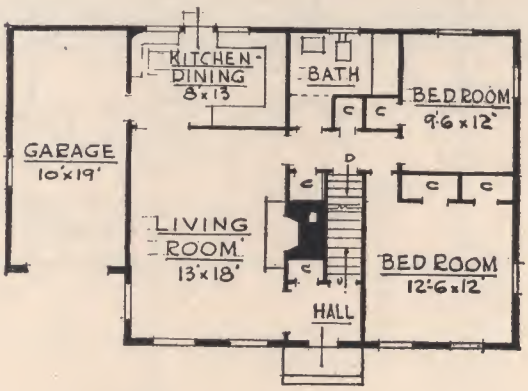
SECTION

Complete working plans (with specifications incorporated) $15.00
Duplicate Set 5.00

For cost of house see page 16



139 ASHVILLE—24,700 cubic feet including living room, dinette-kitchen combination, 2 bedrooms, bathroom, hall, closets, cellar and garage.



FIRST FLOOR

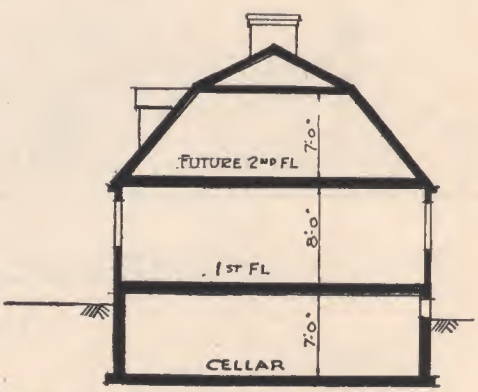
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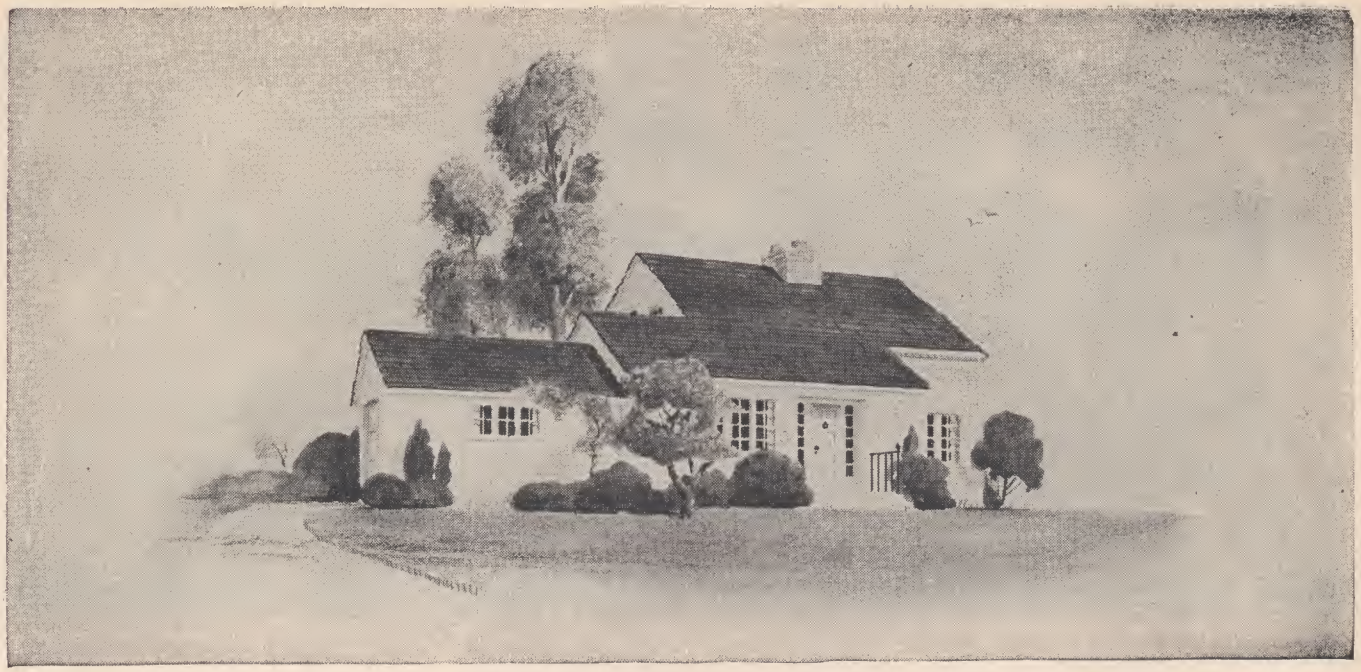
ELEVATION

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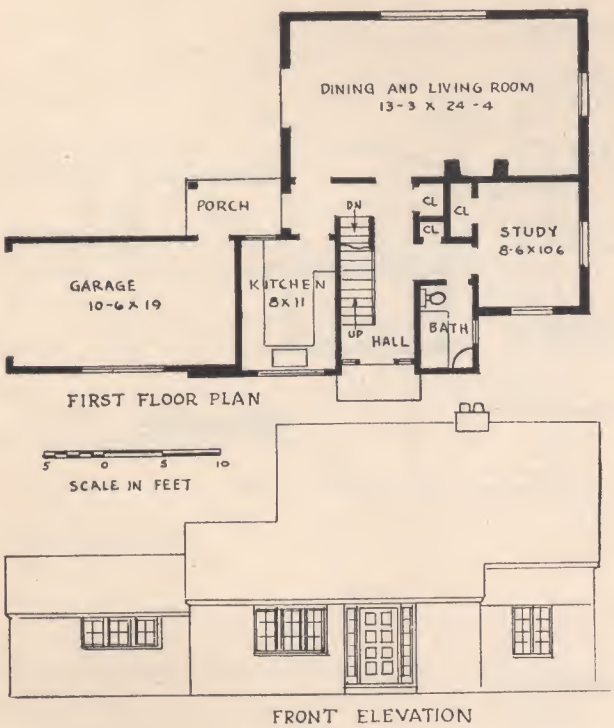
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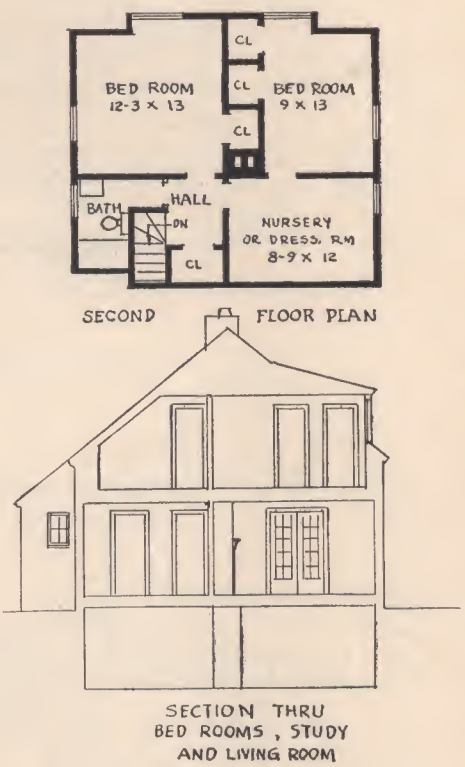


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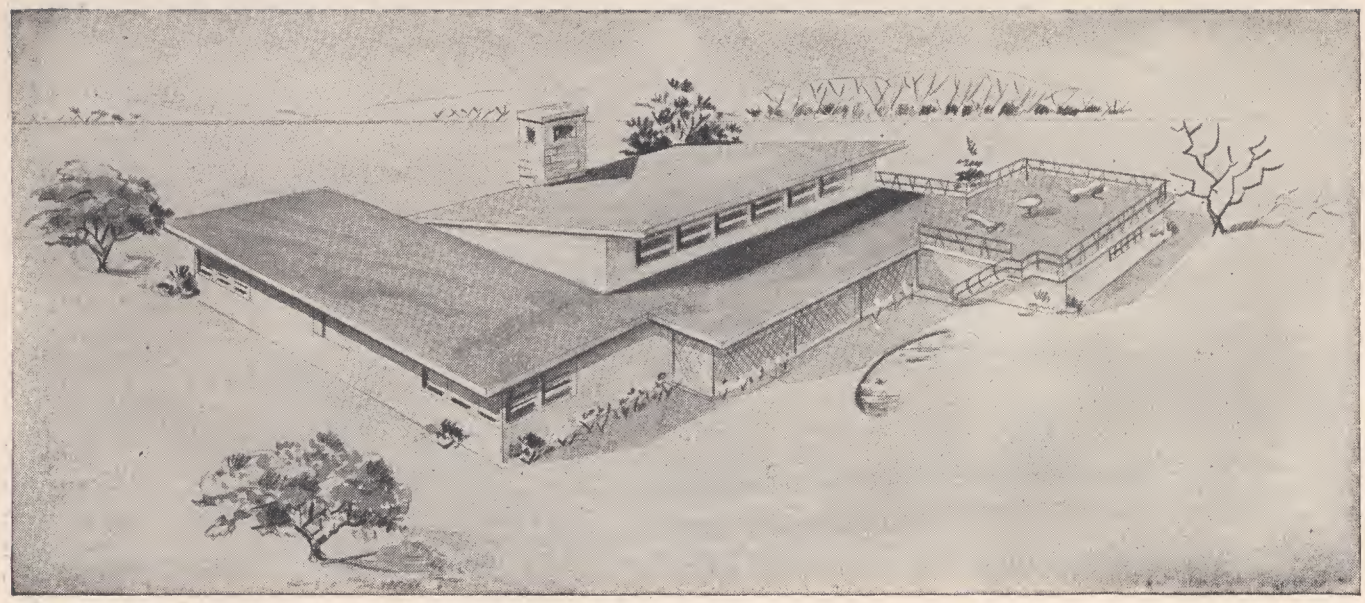
214 NEW ENGLAND—20,700 cubic feet including living-dining room combination, study, 2 bedrooms, nursery, 2 bathrooms, 2 halls, kitchen, closets and garage.



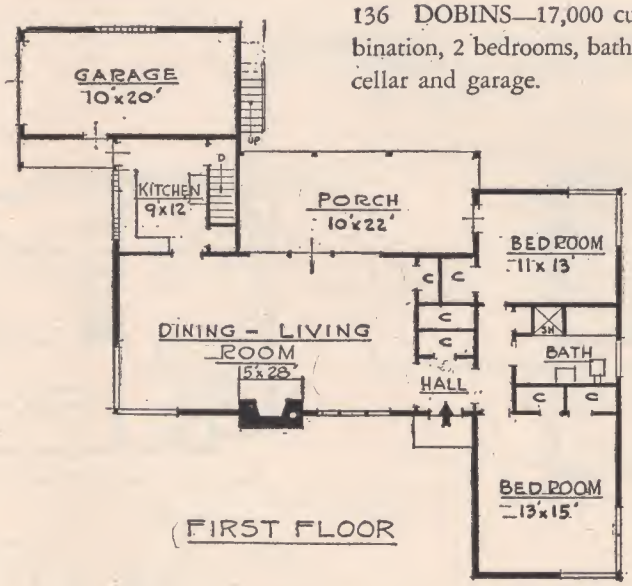


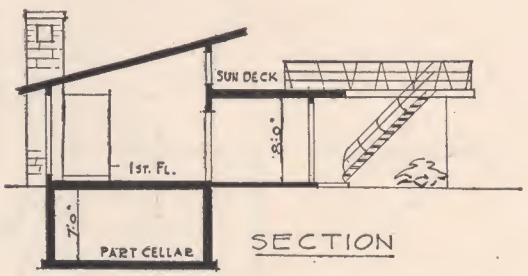
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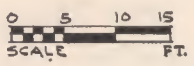
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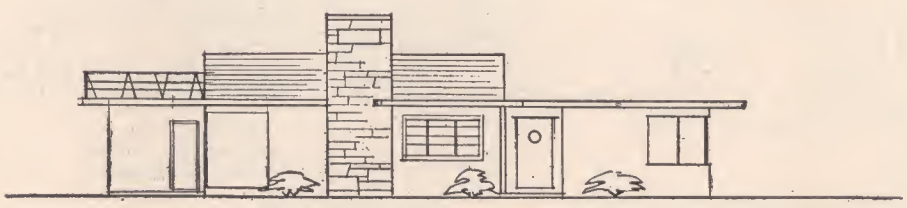
136 DOBINS—17,000 cubic feet including living-dining room combination, 2 bedrooms, bathroom, hall, porch, sun deck, kitchen, closets, cellar and garage.



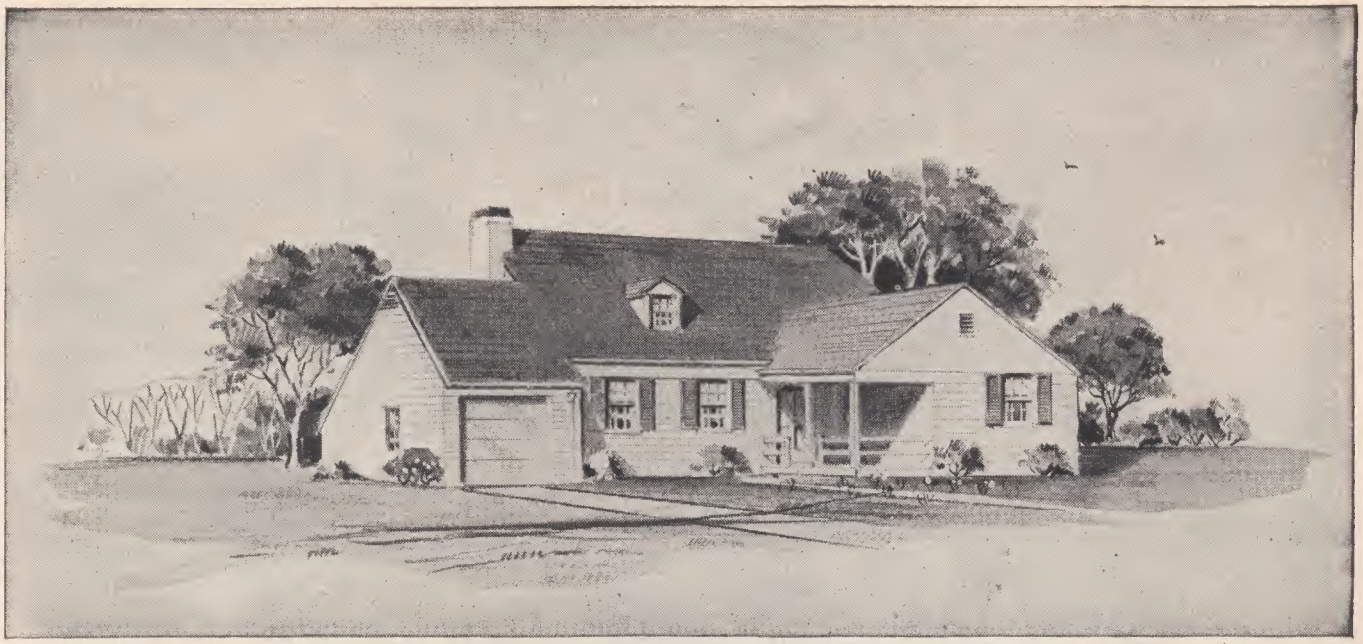




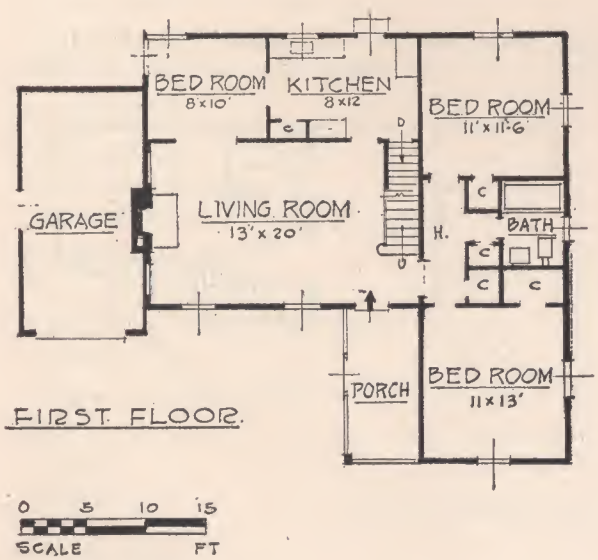
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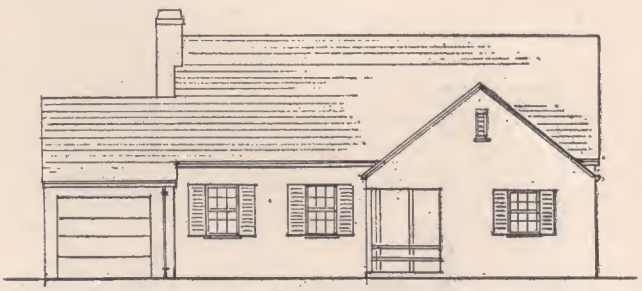


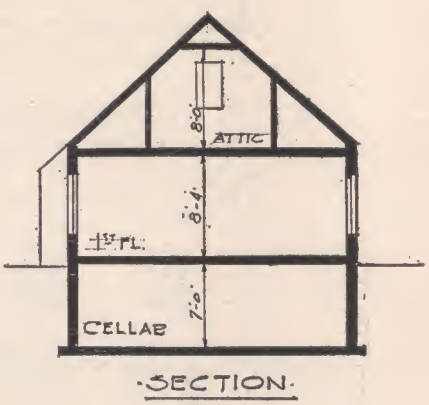
For cost of house see page 16



146 WORCESTER—21,710 cubic feet including living room, dining room, 2 bedrooms, bathroom, porch, kitchen, closets, attic, cellar and garage.

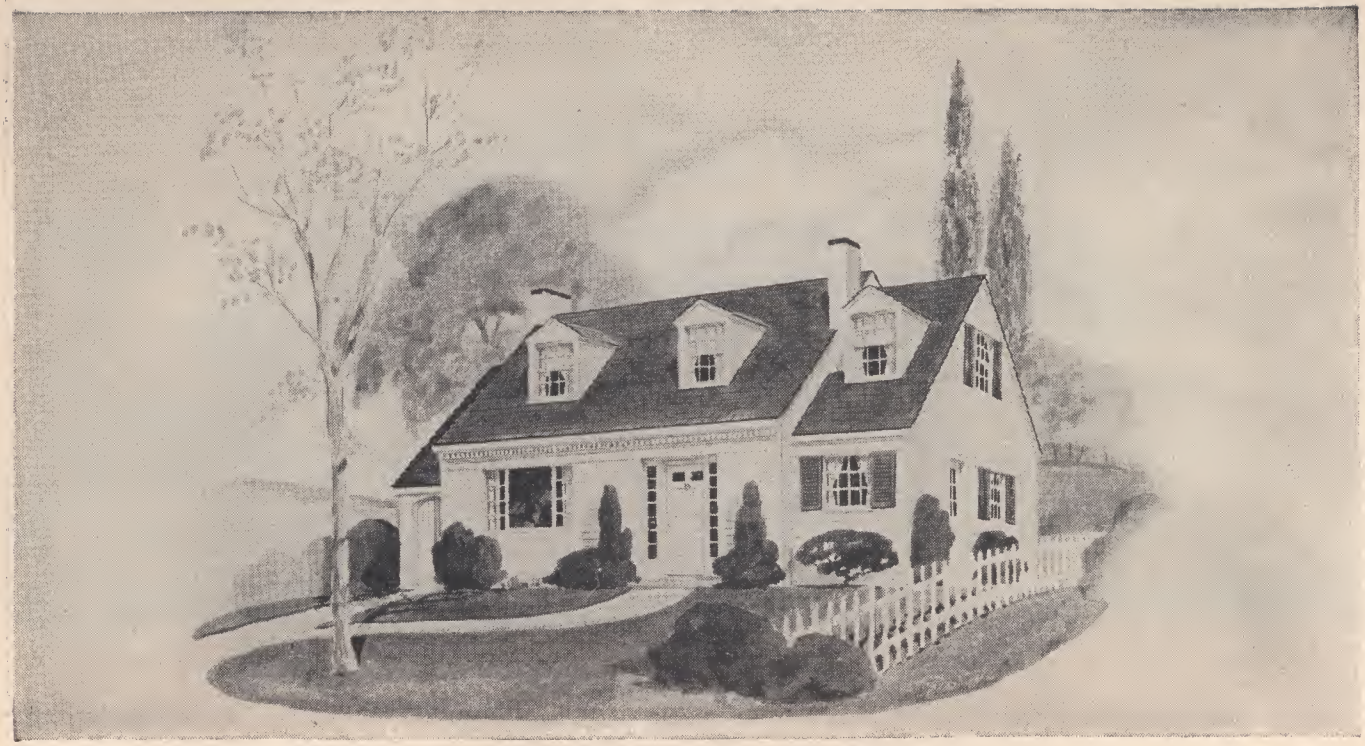






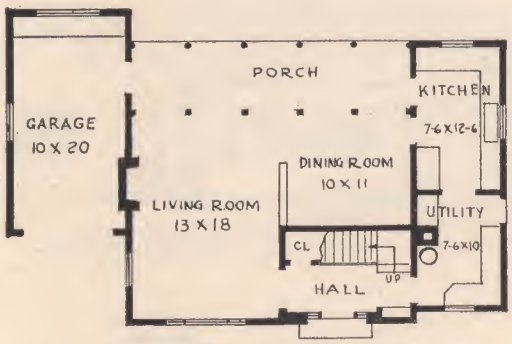
Complete working plans (with specifications incorporated) $15.00
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For cost of house see page 16

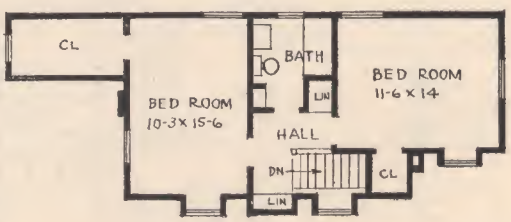


203 CAPE COD—15,200 cubic feet including living room, dining room, 2 bedrooms, bathroom, hall, porch, utility room, kitchen, closets and garage.

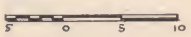
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FIRST FLOOR PLAN



SECOND FLOOR PLAN

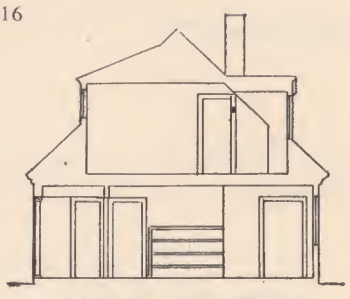


SCALE IN FEET

For cost of house see page 16



FRONT ELEVATION



SECTION THRU BED ROOM AND LIVING ROOM

HAVE YOU FORGOTTEN SOMETHING?

CHECK LIST

LOT:
- Natural features, drainage
- Soil: rock, fill
- Transportation: R.R., bus, etc.
- Protection: Fire, Police, street lighting, snow removal
- Paved roads and streets, storm sewers
- Nuisances: noise, smoke, etc.
- Liens, assessments
- Easements, right of way
- Bldg. Dept. restrictions
- Deed restrictions
- Title search
- Neighborhood: churches, schools, stores

INSURANCE & FINANCING:
- Fire insurance, during and after construction
- Workmen's liability
- Bank mortgage, Bldg. & Loan, F.H.A., H.O.L.C.

UTILITIES:
- Electricity
- Gas: public, bottled
- Water: public, well
- Sewer: public, septic tank
- Telephone
- Garbage disposal: public incinerator

CONTRACTS:
- Competitive bid
- Cost plus a fixed fee
- Owner-direct subcontract

CONSTRUCTION:
- Excavation
- Foundations
- Exterior walls
- Interior partitions
- Roof
- Flashing
- Ceilings
- Floors
- Doors
- Windows: casement, double-hung
- Screens, windows and door
- Storm sash, doors
- Vents, cellar and attic
- Fireplace, flues
- Hardware
- Linoleum
- Flagstone
- Lighting fixtures
- Glass: block and mirrors
- Gutters, leaders
- Painting, paper
- Weatherstripping
- Laundry chute
- Termite proofing
- Fire stops
- Insulation
- Stairs
- Closets, shelving
- Cabinets

HEATING:
- Furnace: oil, coal, gas
- Hot water, steam, circ. air
- Hot water tank
- Hot water heater; separate, boiler-connected
- Airconditioning, cooling
- Oil tank, coal bin
- Controls

ELECTRICAL:
- Switches
- Base receptacles: single, duplex
- Power outlets
- Cutout system
- Main switch, fuse box

PLUMBING:
- Bath
- Shower
- Toilet
- Lavatories
- Sinks, laundry trays
- Grease traps
- Dishwasher
- Garbage disposal
- Hose bibbs: lawn, garage

MISCELLANEOUS:
- Orientation: view, sunlight
- Refrigerator
- Freezing unit
- Washing machine
- Vacuum cleaner
- Built-in furniture
- Garage doors
- Cedar closet
- Kitchen range
- Medicine cabinet

INTERIOR DECORATING

By Amelia Leavitt Hill

Photographs by W. and J. Sloane, Peggy Ann Rohde, Sylvania Electric Products Inc., General Electric Co., Bloomingdale's, Tomlinson of High Point, Harold Sterner.

YOUR HOME'S BEST FRIEND — COLOR!

Color is one of your most important assets — according to the way you use it — in making your home inviting. You'll be surprised to see the amazing things you can do with it, and that without having to pay an expensive decorator to learn the secret.

Let's go back to our kindergarten days and recall, just as a basis for understanding this exciting decorating aid — for it really is exciting, when you come to work with it — that there are three colors from which all the others are derived — red, blue and yellow. From mixing red and blue, we get purple; from blue and yellow, green; and from red and yellow, orange. Every other color is made from combining these in varying proportions. The first three are called primary colors and the last three secondary.

What has this to do with the practical beautifying of our homes? — you may ask. The answer is that you will want to combine various colors together, and you can't be sure of doing so harmoniously unless you know exactly what colors you are working with. It sounds easy enough to classify a color and usually it is — but there are shades of chartreuse for instance, which you will be doubtful whether to assign to the yellows or the greens, and shades of aqua which you'll hestitate to call offhand either green or blue.

A room of one color would be monotonous. If you're using more than that, however, one color must decidedly predominate, and the colors must harmonize. Suppose you want a two-toned room and you've chosen blue for the dominant color. The most harmonious tint to use with it — for remember blue's a primary color — is the secondary color which blue does *not* enter — orange. Or if you choose green as your dominant hue, since that is a secondary color, combine it with the primary one with which it has nothing in common — that is red, or a variation of red, like pink or peach. You see how easy that is to work out. It all comes from understanding the hue, as it is called, of the colors you are handling.



Green and white with fuchsia touches predominate in this restful room.

Suppose you want to be very up-to-date and use a three-color combination. Again we'll suppose that you choose blue for the dominant hue. Select another primary color — say red — to go with it, and 'tie them together' as decorators say, with a secondary one which combines them both — in this case purple, which is a mixture of the two. I once saw a beautiful room of this sort done by an artist for his own use. The walls were soft apricot (classified as red) and were given weight and dignity by draperies and woodwork of peacock blue (blue) the two being tied together by a plum carpet rug and mauve bed curtains (both, of course, red-and-blue combinations). The room was so large that woodwork and walls looked well in different hues (an unusual treatment today) and the soft apricot was strengthened and supported by the deep, rich blue and purple. Again, there should never be any doubt as to which is the dominant hue in any color combination; the second should be less emphasized, while the third is usually indicated only in accents around the room — but emphasize those accents so that they will be recognized as accents and not accidents!

So much for color and its hue. But you can do far more with it than this. For instance, if you have a gloomy room you can brighten it in a way that will surprise you. Remember, color reflects light; white most of all, of course, black least. Between the two is a wide range of hues which reflect light more or less, beginning with the ivories and yellows and going on to the pinks, blues and green. (Green, especially in any but very light tints, absorbs light surprisingly, so be careful how you use it!) You'll find an immense difference between that old darkly-walled room and the same room when you've done the walls over in a tint which has a high reflective value.

Another thing you can do with color is to make small rooms seem larger and pull over-large rooms together. This is a matter of intensity, technically called chroma. Perhaps your small, gloomy room of which we just spoke has been given touches of bright color — reds or yellows here and there — in an effort to brighten it. They didn't brighten it appreciably, and they did make it seem smaller. Save those gay hues for color accents and use them sparingly, if the room is small. They have a tendency to push in on you, to crowd. Space-making colors are the paler tint — white, cream, primrose yellow, soft greys, blues or pinks. They're called 'receding colors' for that very reason — they make the walls seem further off and increase the apparent size of the room.



Pots of ivy on a white wall give an interesting touch.



Curves and straight lines harmonize effectively here.

DO YOUR ACCESSORIES FIT YOUR ROOM?

One of the most disappointing things that can happen when you have bought a new piece of furniture or a new drapery, is to find that it doesn't seem right when you get it home. It was such a pretty thing in the shop — and yet it doesn't seem to work in with the scheme of your room a all.

Almost always when you have trouble of this kind you'll find it is because the new article doesn't fit. Perhaps the new chair is too big for the room; perhaps the design of the drapery is overwhelming. What can we do about it?

We all know the small room which is overcrowded with big furniture, and many of us have also struggled with the big room dotted with spindly little chairs and tables until it has lost its dignity and become 'finnicky.' This may be due either to furniture or to design in the case of upholstery, draperies or wallpaper. I know one livingroom which might have been charming, had not its owner papered it in a gorgeous design of great roses and life-sized peacocks. A lovely paper in itself — but not the paper for a room eight feet high, the walls of which were broken by a chair-rail and six windows!

A well-known writer said not long ago many a woman could make her home doubly attractive without employing a decorator if she would only ruthlessly weed out some of the articles with which she had cluttered it. This applies equally to out-of-scale pieces which do not fit the room. The day of 'living-room suites' is definitely over. Even if it is somewhat large for your room, the chances are that you can still use the Davenport without ill effects. Take out the other two chairs, supply them with cretonne slip covers, and let each form part of a cosy nook in, say, your own room and the guest room. Perhaps your rug has too large a pattern for your present livingroom. Try to find a place for it in another room where the rest of the furnishings are in better scale with the room itself. Almost any room can carry one over-sized item. You'll be surprised to see how much less crowded your livingroom will seem with, instead of that large-patterned Oriental, a plain-toned carpet. It's too bad, of course, to have to banish a fine rug; but to keep it where it is shows neither room nor rug to advantage. Or perhaps you can retain it if you dress your walls in some plain hue, use draperies and upholstery with a small design, and keep the rest of the furnishings carefully in the scale of the small room. But if your room is unsuccessful now, be prepared to make some drastic changes if you want it right!

We've said a good deal about the small room because that's the problem most of us have to meet. We don't often find a room that is too large for our belongings. But if you do, you know that its tendency is to look spotty! Use large pieces of furniture there, and draperies of important design. Use one large rug, not a number of small ones. Perhaps you'll have to pull the room together with a touch of brilliant color here and there. That always makes things seem less scattered.

Remember, too, that size and style are two very different things. You can get a Louis XV armchair, of the sort that looks light and delicate, in generous size, in spite of its dainty lines. You can get a comfortable armchair in small sizes — the 'slipper chairs' of today seem small, but really measure much the same as the 'easy chairs' of yesteryear. If the general effect of such a chair is light it will fit nicely in your small room, or if it looks sturdy it will harmonize well in your large one, regardless of its actual demensions.



Just a gay vegetable paper, peppermint curtains and chartreuse chairs!

HOW SHALL I PLACE MY FURNITURE?

There is no question which puzzles most of us more than that of how to arrange our furniture. And, like most others, it is best solved by practical common sense. If most of us were given a room, furniture enough to fill it properly and a few friends to use it with us, the chances are that in a very short time we should find that the room had begun to look inviting automatically — because we had pulled the furnishings around until we had them arranged most conveniently to form a few cosy groups.

Of course this wouldn't include the large pieces which can't be moved around. They usually have to go in some place already decided by the architect — in the average livingroom there is likely to be only one place in which to put the Davenport, just as in the average bedroom there is apt to be only one space in which you would put the bed. The same thing applies to the piano and the bookcases.

But given these permanent placements as a sort of foundation for your furniture arrangement, you will want to group the smaller articles around them to make the room inviting. Naturally one such group should be around the fireplace, but many other arrangements are possible. An internationally-known decorator lamented the other day that the fireplace grouping was the only one most people ever seemed to think of. As she pointed out, one can be cosily arranged about the Davenport; and you will want a comfortable armchair with a floorlamp beside it, and an end table near by for your husband to enjoy when he comes home tired, and perhaps another for yourself as well. (These are the days of comfort, and why not be comfortable in your own home?) When all these groupings have been made the few pieces which are left will fall into place almost by themselves.

We've spoken of groups. Of course that doesn't mean a circle of chairs drawn up as if you were going to hold a meeting. It just means chairs which can easily be moved, scattered near enough together for their occupants to draw them up comfortably for a pleasant chat. Have plenty of chairs which can be moved about without requiring the services of the entire family or hopelessly disarranging the room.



Gay bedroom windows; fluffy curtains and flowered draperies.



An example of simple balance — and not monotonous!

Of course there are some don'ts to be considered in any furniture arrangement. One should never set pieces 'katter-corner'. Not only does this give the room an unbalanced look, since the lines so formed do not at all follow the architecture of the room, but they make the room smaller, since they waste space to no good purpose. Be sure, too, not to arrange your groups in front of any large pieces of furniture to which you might wish access. Perhaps you may not use that particular piece very often — but if you don't use it, get rid of it in favor of something you *will* use and enjoy. A bookcase, say, which cannot be reached because of an arrangement of furniture in front of it, is very poor decoration as well as not practical — and decoration, to be good, must be really practical and usable.

In arranging your pieces, too, don't overlook the effect you can gain by considering the height of the various items. A secretary desk, for instance, will give just the effect of dignity that some rather insignificant corner may now lack; or a wallspace that looks 'cluttery' will be improved by the removal of a tall bookcase and the substitution of something less overwhelming in size. Height is a factor too often overlooked in furnishings.

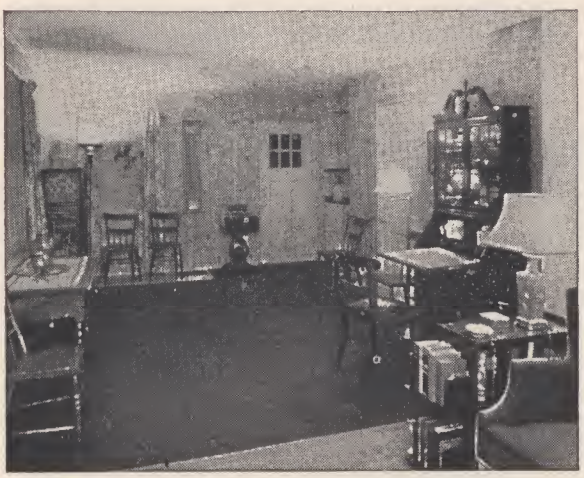
THE LITTLE THINGS THAT COUNT

Decorative accessories are more important than you'd think. As we've suggested before, they can be used to add emphasis to the third color accent if we are 'doing' a three-color room. You can accomplish a good deal, if you want a few touches of gay color, with a Chinese lacquer-red woodbox here, a tall red vase there, a brilliant red velvet footstool somewhere else and it's a good way to get bright touches which you might weary of in the mass and which are too overpowering to be used in quantity.

But color is only a small part of what can be done with decorative accents. You can spoil the house by using them wrong. To see just what that means, we'll take the pronouncements of two important authorities — one who says that your room should express *you* and not what you think you ought to be, and the other who says, with almost similar meaning, that the room should be (1) in harmony with the tastes of the occupants, (2) appropriate to its architectural character and (3) good for its purpose.

All this means, briefly, that we should have in our rooms the things we really like. For instance, lots of people use books as a decorative accent. A bookcase is an imposing piece of furniture, it gives weight and dignity to the room, and the covers of the books give a gay touch of color. That's true, but the homemaker hasn't done a really good job all the same — unless she has the books there because she or her family likes them. If that is so, have the books by all means; if not, leave them out and have something else that you do like. There's nothing to be ashamed of in liking one thing more than another. But there is something to be ashamed of in pretending that you like something you don't — and, incidentally, you can't get away with it. You'll show, in some part of the arrangement, that it isn't really one in accordance with your taste.

We all know the house with the piano which no one plays, which is covered by a scarf and perhaps barricaded by chairs and tables so that no one ever could get to it to play if he were moved to do so. Perhaps we've laughed at the arrangement, but let's take pattern by it and not let stray callers see anything of the sort in our homes. Let's have the things we like and let's arrange them so that they will make the best impression.



Space makers — plain rug and walls with center of room open.



Keep picture windows clear. What can surpass this view?

We needn't say so much about the decoration of our houses being in accord with their architectural character. Of course a Contemporary room — if it were nothing but contemporary — would look odd in a Colonial house. But you're not likely to have a thoroughly Contemporary room. You're much more likely to have combined Contemporary and period furniture already — even if the period is a modern one — and if you have solved the period question satisfactorily for the room, you've solved

it for the house. Sometimes you can pull two periods together, too, by using textiles in period style on this chair, perhaps, or that. Sometimes you can even disguise architectural errors—if the windows are not all the same height you can make them seen so by a skillful use of valance boards, which may be set higher or lower to conceal any such difficulty. These are little tricks which are handled best by the use of accessories. But, if a room is suited to our tastes, nine times out of ten it is suited to its purpose. The things you need for work or recreation are naturally put in the livingroom; what you need for rest in the bedroom, and so on. You see, if you have taken care of the chief point — your own taste — the other things are apt naturally to fall into line.

The day of knick-knacks is past. The Contemporary movement has achieved simplicity if nothing more. Have few ornaments—that is the last word in modernity—but have them of the best. Nothing cheapens a carefully thought-out room like a multiplicity of poor ornament. Restraint here is a home-beautifying Must today.

THE TOPHEAVY ROOM

Is your room topheavy? We often see a room which is not right, though we can't quite realize why. Often it is topheavy, particularly if it's in a city house, where there are no windows in the side walls. There's a tendency to push all the furniture into the pleasantest part of the room — but then, what about the rest?

In balancing your rooms keep in mind the size of the articles you're placing and be careful that the larger ones are scattered. All the big pieces, for instance, should not be set against the same wall. A group of furniture here should be balanced by another group near it. Take the group about the fireplace, to begin with. A chair drawn up facing it on either side looks much better than a single chair by itself. That would look odd, though you might not at first realize why. Instinctively you'd feel the lack of what decorators call balance.

Does that mean that one side of a room should exactly reflect the other? You may ask. Indeed it doesn't. That sort of thing is called 'simple balance' and is apt to be monotonous. It's correct enough, and many clever professional decorators use it surprisingly often, but it isn't very interesting. And you want your rooms to be interesting.

There is another sort of balance technically known as 'occult balance'. That means, roughly, that a group may be balanced successfully by another group of the same general size and importance, but which is composed of entirely different items. Suppose you have a love seat at right angles to your fireplace, at one side. Of course you could put another love seat on the other side; but it would be more fun to have instead a cosy big chair with a little table drawn up beside it. That would give the same displacement, so to speak, yet would not be an exact duplication of the former arrangement. You'll like it better, I'm sure.

You can — and should — carry out this matter of balance throughout the room. Let's consider the mantelshelf. Of course you can get one of the ready-made 'console sets' in any shop — a clock, bowl or what-have-you for the center and a candlestick on either side; it will be perfectly correct, and no one can say that it won't be good decorating. But neither can they say that it's interesting or orginal or unusual, which is what you'd like them to say. What can we do about it?

Let's suppose that you've a handsome glass bowl on a teakwood stand which you can put in the center of the shelf. We'll look around among your ornaments and see what you have that might go well with it. Here's a pretty metal vase or jar — that would be the very thing. Now for the other end — how about this candlestick? It's unusual and pretty, but though it would be appropriate and we



Two chairs and torchere balance sofa and end tables.



Note Occult balance between cabinet and chair-table group.

like it, it doesn't look quite right opposite the jar. It is too slender, too unimportant. But if we take this small framed picture in gay color and lean it against the wall between the candlestick and the central bowl, — but nearer to the candlestick so that it will form a sort of little group with it — you'll find that the two small articles will combine to form a mass large enough to look well when balanced by the fair-sized jar at the other end. You can do the same with pictures — several small ones hung fairly close together will balance one large one near them. This sort of thing gives a satisfactory effect, and is, again, occult balance. From the arrangement of the mantleshelf you can work out similar arrangements with your furniture — a sofa balanced by a big chair and a table as we suggested before, a heavy bookcase balanced by a Davenport with, perhaps, a picture over it, a chair and floor lamp balanced by another chair combined with an end table. It's a game which is great fun to play, and one with worthwhile prizes for the winner!

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